FINAC FILES 18/Sept/9

P → PC → PC1 → PC2 → P

D → DC → DCA, DCB

B → BC

BP → BPC

(Smaller nest)

ST → ST2

DP → DPC

TRC

W7

BPC

DF 10
@
@ABSTRACT
@
@XNOT CONCRETE.

ALL PUNCHED

DF~~XX~~ 11
@
@ABSTRACT EXPRESSIONISM
@
@EXPRESSIONISM WHICH IS ABSTRACT$_x$ *DF~~XXX~~. 10.

DF~~XX~~ 12
@
@AMERICAN MOTORS CORPORATION
@
@ONE OF THE FOUR LARGEST AUTOMOBILE MANUFACTURERS
IN THE UNITED STATES; BUILDERS OF THE AMBASSADOR,
REBEL, RAMBLER, JAVELIN, AMX, AND GREMLIN.
HORNET

DF13
@

@ANALOG
*DF40
@ A type of information coming in
@ changeable measurable amounts.
~~especially electricity~~ ~~Analog inform~~

DF~~xxx~~ 134
@
@ART
@
@THE FOLLOWING DEFINITIONS OF "ART" ARE FROM WEBSTER'S SEVENTH NEW COLLEGIATE DICTIONARY *W7TH.
@
@$4A: THE CONSCIOUS USE OF SKILL, TASTE, AND CREATIVE IMAGINATION IN THE PRODUCTION OF AESTHETIC OBJECTS; ALSO: WORKS SO PRODUCED
@B: THE CRAFT OF THE ARTIST
@C (1): FINE ARTS (2): ONE OF THE FINE ARTS (3): A GRAPHIC ART

15

DF

@

@ARTIFICIAL INTELLIGENCE

@

@ ~~[illegible]~~ THE ~~FIELD OF~~ STUDY OF INTELLIGENT ~~TYPES OF~~ PROCESSES, ESPECIALLY BY SIMULATION OF THOUGHT PROCESSES BY COMPUTER PROGRAM.

~~DF~~ 16

DF ~~ES~~

@ ASTRAL

@ASTRAL

@

@ Up There.

DF 17
@
@AUDIO
@
@ SOUND; NOISE; THE SOUND PART OF SOMETHING.

18
DF
@
@BIT
@
@THE AMOUNT OF INFORMATION REQUIRED TO DISTINGUISH BETWEEN TWO STATES, SUCH AS HEADS/TAILS, MALE/FEMALE, ETC.

DF~~XXX~~ ~~22~~ 20
@
@COMPUTER ART
@
@ART WITH COMPUTERS.

DF~~XXX~~ ~~21~~ 19
@
@COMPUTER
@
@A COMPUTER-- WE SPEAK HERE ONLY OF DIGITAL COMPUTERS, THE IMPORTANT KIND-- IS IN REALITY AN ALL-PURPOSE MACHINE, COMBINING THE FASCINATIONS OF CROSSWORD PUZZLES, ELECTRIC TRAINS, AND MAGIC.
@A COMPUTER HAS NO INHERENT PURPOSE OR FUNCTION; IT FOLLOWS DIRECTIONS CONTAINED IN A CHANGEABLE STORED PROGRAM. BECAUSE IT MAY BE CONNECTED TO ALL KINDS OF SENSING DEVICES, IT CAN RESPOND TO THE REAL WORLD, AND IT MAY LIKEWISE AFFECT THE WORLD THROUGH ITS OUTPUT SIGNALS. BECAUSE ITS PROGRAMS MAY BE INTERTWINED AND PERPLECTED TO A HIGH DEGREE, THE COMPUTER CAN BE TRANSMUTED TO A DELICATELY AND DEXTROUSLY RESPONDING ENTITY. BUT THE COMPUTER USUALLY TAKES ON THE PERSONALITY OF THE PEOPLE WHO DESIGNED IT. AND THERE LIES BOTH THE PROBLEM AND THE HOPE.

~~DF 23~~ 22

@

@**CYBER-**

@

@ Prefix from a Greek word ~~meaning~~ "steersman," ~~Associate~~ ~~Often appears~~ used by Wiener in his word "cybernetics" *DF25, appears in shady new words or company names (*DF24) that are trying to sound computerish.

DF 21

@

@CONCEPTUAL ART

@

@ ART CONSUMMATED IN THE PRESENTATION OF A CONCEPT.

DF 23

@

@CYBERCRUD

@

@ putting Rings over or people using computers. A recent coinage.
*DF21.

DF 24

@

@CYBERNETICS

@

@ The science of control linkages, as defined by the late Norbert Wiener. Partly because of the complexity of Wiener's exposition, it came to be confused with computer science, one of Wiener's great interests. *DF21

DF 26

@

@@@@@ DIGITAL EQUIPMENT CORPORATION
(WALTHAM, MASS.)

@ THE LARGEST MAKER OF SMALL COMPUTERS, AND A SMALL MAKER OF LARGE COMPUTERS; DONOR TO THE "SOFTWARE" SHOW OF THE PDP-8 *DF COMPUTER *DF, HERE OPERATING UNDER A TIME-SHARING *DF SYSTEM.

DF ~~22~~ 25

@

@ DIGITAL

@

@ A form of information *DF 40 made up of symbols, characters or distinct choices.

DF 27

@

@ DISPLAY

@

@ TERMINAL *DF

~~DEVICE WHICH MAY BE ATTACHED TO A COMPUTER FOR PRODUCING~~

WHICH PRODUCES TEXT or PICTURES FOR A USER. THESE INCLUDE KEYSCOPES *DF SUCH AS THE ONE YOU ARE NOW USING AND DYNAMIC DISPLAYS *DF

DF 28

@

@ DYNAMIC DISPLAY

@

@ A DEVICE, SUCH AS THE DILLON *DF

~~WHICH PRODUCES CHANGEABLE PRE~~

WHICH PRESENTS CHANGEABLE PICTURES OR TEXTS UNDER COMPUTER CONTROL.

DF~~xx~~ 209
@
@EARTH ART
@ *DF14
@ART CONSISTING OF WORKS IN EARTH AND OTHER GEOLOGIC
~~ENTITIES.~~ SUBSTANCES.

DF ~~25~~ 30
@
@EFFLUVIA
@
@DOODITE.

DF 31

@

ELECTRO-

@

@ SOMEHOW INVOLVED WITH ELECTRICITY.

DF 32

@

EMANATION

@

@ OUTPUT, *DF

DF ~~##~~ 33

@

@ **EPIDERMAL**

@

@ PERTAINING TO THE SKIN.

DF ~~##~~ 34

@

@ FAIL-SQUISH STRATEGY

@

@ HEADS I WIN, TAILS YOU LOSE.

35

DF~~XX~~
@
@GERBIL
@
@SMALL ANIMAL BRED BY CREATIVE PLAYTHINGS, INC.

36

@GRAPPLER
@
@ ANYTHING OR ONE WHICH GRAPPLES.

DF 39

@

@HYPER-

@

@ PREFIX MEANING EXTENDED OR MULTIDIMENSIONAL (MATHEMATICAL SENSE) OR EXCESSIVE (MEDICAL SENSE). HYPERTEXTS * DF36 ARE EXTENDED AND MULTIDIMENSIONAL.

DF 40

@

@HYPERTEXT

@

@ FORM OF WRITING WHICH BRANCHES OR PERFORMS UNDER USER CONTROL; VARIOUSLY CONNECTED PARTS MAY BE AVAILABLE WITHOUT DIFFICULTY.

DF 37

@

@HARDWARE

@

@ THE CONCRETE OR PHYSICAL STRUCTURE OF SOMETHING, AS DISTINCT FROM "SOFTWARE" *DF

DF 38

@

@HEURISTIC

@

@ PROCEEDING BY TRIAL AND ERROR, AND TRYING TO FIND RULES FOR IT.

$DF 41
@
@UNION
@
@ DYNAMIC DISPLAY MADE BY INFORMATION DISPLAYS, INC., MOUNT KISCO, NEW YORK
IT IS SEEN IN THIS SHOW PRESENTING AGNES DENES' "MATRIX OF KNOWLEDGE AND TRIGONAL DISPLAY" *P10 AND KARL FERNBACH-FLARSHEIM'S ~~*BOOLEAN IMAG~~ "THE BOOLEAN IMAGE" *P11.

42
DF
@
@INFORMATION
@
@THAT WHICH INFORMATION THEORY *DF45 DEALS WITH.
USUALLY DEFINED AS SOMETHING TRANSMITTED FROM A SENDER TO A RECEIVER WHICH SELECTS AMONG ALTERNATIVES KNOWN TO THE RECEIVER.
@
@THERE ARE TWO KINDS OF INFORMATION, DIGITAL AND ANALOG *DF26 *DF13
"DIGITAL" MEANS EXPRESSED IN A VOCABULARY OF DISTINCT UNITS, SUCH AS THE ALPHABET: "ANALOG" MEANS CONTINUOUSLY VARYING, LIKE THE VOLTAGE TO A LOUDSPEAKE
PRINTED MUSICAL NOTES ARE DIGITAL; SOUND ITSELF IS ANALOG.

DF 44
@
@INPUT
@@
@ The act of putting something in, or
that which is put in, usually to a
computer. Cf. OUTPUT *DF .

43
DF
@
@INFORMATION THEORY
@ *DF45
@MATHEMATICAL THEORY WHICH MEASURES INFORMATION
AND THE AMOUNTS OF INFORMATION WHICH CAN PASS THROUGH
SPECIFIC CHANNELS, SUCH AS A TELEPHONE OR THE
SPINAL CORD.
@ *DF13 *DF26
@THE THEORY APPLIES TO BOTH ANALOG AND DIGITAL
INFORMATION, AS WELL AS CONVERSION AMONG THEM.

DF 45

@

@INTERACTIVE

@

@ CROSS-RESPONDING; IN THE DYADIC CASE, BEHAVIOR OF ELEMENT A AFFECTS BEHAVIOR OF ELEMENT B, AND VICE VERSA; ARBITRARILY EXTENSIBLE AS RELATION TO FIELD OF N-TUPLES.

DF 46

@

@INTERCOURSE

@

@ ACT OF RUNNING BETWEEN; COMMUNICATION.

DF 47

@

@INTERFACE

@

@ THE ~~COMPI~~ CONNECTION BETWEEN TWO MACHINES, SYSTEMS *DF OR PROGRAMS *DF

DF 48

@

@I-O

@

@ Input *DF or output *DF, usually to or from computers *DF 21.

DF 49

@

@KEYSCOPE

@

@ TERMINAL * IT COMBINING * DISPLAY *DF LIKE THAT YOU ARE NOW USING,
WITH A ~~TYPE~~ KEYBOARD LIKE THAT ON A
TYPEWRITER. ~~YOU ARE~~

THE DISPLAY IS USED FOR OUTPUT *JF
FROM THE COMPUTER, THE KEYBOARD *DF
FOR INPUT TO THE COMPUTER.

DF 50

@

@LABYRINTH

@

@ MAZE WITH BULL IN THE MIDDLE.

DF~~52~~ 51

@

@ LINEPRINTER

@

@

@ PRINTING MACHINE (FOR ATTACHMENT TO A COMPUTER *DF21) WHICH PRINTS A LINE AT A TIME, ~~OFTEN~~ USUALLY AT A SPEED OF HUNDREDS OF LINES PER MINUTE.

DF~~55~~ 32

@

@ MANIFESTATION

@

@ APPARITION OR INSTANCE. OR, PERTAINING TO A ROUND OF PARTIES.

DF 53

@

@MEMORY

@

@A COMPUTER MEMORY IS A PLACE WHERE INFORMATION IS STORED FOR USE IN A COMPUTER.

@

@COMPUTER MEMORIES ARE OF MANY TYPES. "CORE" MEMORY IS THE CENTRAL MEMORY OF A COMPUTER, INSTANTLY ACCESSIBLE FOR OPERATION (TYPICALLY IN ONE OR TWO MILLIONTHS OF A SECOND);

DISK MEMORY STORES INFORMATION ON A ROTATING DISK (TYPICALLY ACCESSIBLE IN A THIRTIETH OF A SECOND); TAPE MEMORY STORES INFORMATION ON A MOVING TAPE, WHICH MAY TAKE WHOLE SECONDS OR MINUTES TO REACH

DF 54

@

@ MINI-COMPUTER

@

@ SMALL COMPUTER, USUALLY ONE HAVING A WORD LENGTH OF SIXTEEN BITS, OR LESS

DF 55

@

@MONITOR

@

@ TV SET CONNECTED TO A
DIRECTLY TO A NEARBY VV CAMERA
OR RECORDING SYSTEM.

DF 56

@

@ MYTHIC

@

@ PERTAINING TO MYTHS.

DF~~57~~ 57

@

@NON-ART

@

@ THAT WHICH IS NOT ART ~~DFIY~~.

DF~~58~~ 58

@

@OMNIPRESENT

@

@ PRESENT ALL OVER.

DF 59

OPTO-

SOMEHOW INVOLVED WITH LIGHT.

DF 60

OSCILLATOR

DEVICE WHICH VIBRATES WHEN TURNED ON.

@DF 61

@

@ OUTPUT

@

@ The act of ~~putting so~~ sending something forth,
~~This~~ or that which is sent forth,
usually from a computer. CF. OUTPUT *DF .
SEE ALSO EFFLUVIA *DF .

@DF 62

@

@PARAPHERNALIA

@

@ FREQUENTLY-MISSPELLED WORD MEANING
"ACCESSORIES."

DF~~76~~ 64

@

@PERIPHERAL

@

@ ANY EXTERNAL DEVICE WHICH MAY BE ATTACHED TO THE COMPUTER *DF WHETHER FOR INPUT *DF OUTPUT *DF OR BOTH.

~~DF~~ 63

@DF~~XXX~~

@

@PDP-8

@ *DF~~XXX~~,

@THE PDP-8 IS A POPULAR AND WELL-KNOWN COMPUTER, THE "FAMILY DOG" OF THE COMPUTER WORLD, OFTEN CONSIDERED MORE OF A PET THAN A MACHINE.

@IT IS A "MINI-COMPUTER," HAVING A SHORT WORD LENGTH (12 BITS) AND ~~XXRXEXLLXXSMXLLXMEMXR~~ USUALLY A SMALL MEMORY (4096 OR 8192 WORDS).

@THE SETUP AT THE "SOFTWARE" SHOW ~~XXX~~ IS A TIME-SHARING PDP-8 WHICH HANDLES A NUMBER OF DIFFERENT TASKS SIMULTANEOUSLY, INCLUDING PROGRAMS ASSOCIATED WITH LABYRINTH *P1, VISITORS' PROFILE *P7, ARP-COMPUTER PIECE *p15, AND FLOOR SHOW *P16.

@THE PROGRAMS FOR THESE DIFFERENT PIECES ARE KEPT ON A DISK MEMORY, AND MOVED INTO THE COMPUTER'S CORE MEMORY WHEN NEEDED FOR PROCESSING. THIS PDP-8 IS SET UP TO SERVICE THE DIFFERENT ACTIVITIES SIMULTANEOUSLY BY ALTERNATING ITS ATTENTION AMONG THEM.

~~95~~ ~~66~~ 67

DF~~xx~~
@~~XR~~
@POP ART
@ *DF14
@ART MOVEMENT BUI~~X~~LT AROUND ELEMENTS OF POP~~X~~ULAR CULTURE, SUCH AS COMIC STRIPS, HAMBURGERS, ETC.

~~97~~ ~~69~~ 68

DF~~xx~~
@
@PROCESS ART
@
@ART *DF14 CONSISTING OF PROCESSES.

OF ~~BES~~ 65

@

@POETECHNOLOGIST

@

@ NONSENSE COINAGE.

~~DE~~ ~~BE~~ ~~ES~~ 67

@

@PRESTIDIGITATION

@

@ MAGIC, ~~AA~~ ESPECIALLY THAT ACCOMPLISHED BY RAPIDLY MOVING DIGITS.

DF 69

@

@PROGRAM

@

@ SERIES OF INSTRUCTIONS FOR A COMPUTER.
THESE CAN BE IN "MACHINE LANGUAGE"
(WHICH THE MACHINE IS WIRED TO ACCEPT)
OR "HIGHER" LANGUAGES (SUCH AS FORTRAN,
TRAC *DF96, SIMSCRIPT, ETC.).

DF 70

@

@SELFLESS

@

@ CF. "OMNIPRESENT."

DF ~~DF~~ 71

@
@ **SOFTWARE**
@
@ THIS WORD HAS ~~MANY MEANING~~
A GROWING RANGE OF MEANINGS,
WITH THE COMMON MEANING OF "THAT WHICH IS NOT
@ ~~ORIGINALLY~~ HARDWARE."
@ IN *COMPUTERS ~~DF~~ *DF SOFTWARE
CONSISTS OF THE PROGRAMS *DF THAT MAKE THE COMPUTERS
WORK.
@ IN PUBLISHING, "SOFTWARE" IS TAKEN TO MEAN THE CONTENTS PEOPLE WRITE AND READ. (IN A COMPUTER TEXT ~~PROGRAM~~ SYSTEM LIKE THIS ONE, LABYRINTH *DF1, THERE IS BOTH COMPUTER SOFTWARE AND READABLE SOFTWARE.
@ IN THE CONTEXT OF THE PRESENT ART SHOW, "SOFTWARE" MEANS THE TOTAL INFORMATIONAL FLUX SURROUNDING BOTH CONCRETE AND TRANSACTIONAL EXISTENCE.

DF ~~DF~~ 72

@
@ **SYNTHESIZER**
@
@ DEVICE WHICH MAKES SOMETHING, E.G.
AUDIO SYNTHESIZER, DEVICE WHICH
MAKES SOUND.

~~DF~~ 73

@

@SYSTEM

@

@ COMPLEX WHOLE HAVING A PURPOSE OR CHARACTER AS A WHOLE.

DF 74

@

@ TERMINAL

@

@ ~~DEF~~ IN COMPUTER *DF TERMS

A TERMINAL IS A DEVICE AT WHICH A USER MAY INTERACT *DF WITH A COMPUTER.

DF 75
@

@ TIME-SHARING
@

@ A FORM OF SYSTEM WHEREBY A COMPUTER
SERVES MORE THAN USER AT THE SAME TIME.
~~THE POP-8~~ A TIME-SHARING ~~SYSTEM~~
~~IS~~ PROGRAM IS CONTROLLING THIS SHOW'S POP-8
*DT

DF 76
@
@ TRAC
@@
@ "TRAC" STANDS FOR "TEXT RECKONING AND
COMPILING" LANGUAGE. *TRCO

DF 77

@
@@
@@@
@ TRANSDUCER

ANY DEVICE WHICH TURNS SIGNALS INTO MOTION (SUCH AS A LOUDSPEAKER) OR VICE VERSA (SUCH AS A MICROPHONE).

DF 78

@
@WORD
@

@ A ~~WORD~~ COMPUTER "WORD" IS THE NUMBER OF BITS (*JF) ON WHICH A PARTICULAR COMPUTER (*DF 21) OPERATES AT A TIME. THE PDP-8 HAS A 12-BIT WORD. THE IBM 360 HAS A 32-BIT WORD.

DF 79

@

@KEYBOARD

@

@ IN THE COMPUTER [redacted] CONTEXT,
A KEYBOARD IS A SET OF BUTTONS FOR
TYPING INFORMATION INTO A COMPUTER
*DF
OR OTHER PERIPHERALS *DF .

@KILOHERTZ
@
*TTY**\:←DTA1:BC/A
B1
@
BC

@ART IN THE MOST LITERAL SENSE IS A SERIES OF DIALECTICAL SYNTHESES EMBEDDED IN ART OBJECTS OR ART PROPOSITIONS. LIKE LANGUAGE, ART CONTAINS AN IMPLICIT LOGIC STRUCTURE AND SIGN SYSTEM, BOTH EXTREMELY FLEXIBLE WITHIN BOUNDS. THE CONVERSATIONS IN LABYRINTH *P1 REFLECT THE INTERACTIONS BETWEEN ARTISTS IN THE ART CONTEXT IN EXACTLY THE SAME WAY.B3
@
@DISSEMINATING POETRY VIA THE ELECTRONIC MEDIA IS PROBABLY NOT ART EXCEPT FOR ONE THING. GIORNO USES THE POET AS A COMMUNICATION TESTING GROUND IN A SEMI-FREE SOCIETY. THE "ART" BECOMES OUR RESPONSES TO RESPONSES-- SOME OF US MAY EVEN ENJOY THE POETRY QUA POETRY.B4
@
@SEEK *P4 IS THE FIRST PIECE OF COMPUTER ART *D2. ALL PREVIOUS COMPUTER ART WAS A MATTER OF USING THE COMPUTER *D3 TO "SIMULATE" PREVIOUS ART IDEAS. IN EFFECT THE COMPUTER NEVER ENTERED THE ART CONTEXT. IN THIS INSTANCE SEEK ACTS AS A PARADIGM FOR THE IDEA OF MAKING ART. HENCE WE WOULD HAVE TO LOOK AT ART AS THE CONSTANT REARRANGING OF SIGNS (BLOCKS) UNTIL ALL POSSIBLE SIGNS AND ARRANGEMENTS HAVE BEEN EXHAUSTED. THIS WOULD COME ABOUT IF THE COMPUTER AND GERBILS *D17 REACHED AN AGREEMENT ON THE OPTIMUM POSSIBLE HOUSING ARRANGEMENT, WHICH CONSIDERING THE GOALS OF THE PROGRAM IS UNLIKELY.B5
@
@WIRE TAP IS AN AMERICAN STILL-LIFE OF THE 1970'S. IT EXORCISES OUR FEARS ABOUT MONITORING PRIVATE INFORMATION BY MAKING THE ACT OF WIRETAPPING A PUBLIC EVENT.B6
@ULTRASONIC WAVE PIECE *P6: MOST VISITORS WILL OVERLOOK BARRY'S *A6 PIECE OR CATCH IT QUICKLY IN THE CATALOGUE, BUT WITHOUT MUCH EFFORT WE CAN SEE THE VALUE OF USING OUR SENSES NONDIRECTIVLY-- SWITCHING OFF THE MUSEUM-VIEWING PROGRAM. BARRY IS ASKING US TO USE OUR IMAGINATIONS TO "THINK" ART, NOT SEE IT.B7
VISITORS' PROFILE *P7: THE PROFILE USES STATISTICS GATHERED FROM VISITORS TO SOFTWARE AS AN "ART OBJECT". THUS THE OBJECT GROWS TO COMPLETION THROUGHOUT THE ENTIRE DURATION OF THE EXHIBITION. IN ITS INCOMPLETE STATE PROFILE IS STILL A FINITE WORK TO BE REALIZED. HAACKE IS SAYING THAT THIS IS ANOTHER "PICTURE" FOUND IN A MUSEUM.B8
@
@HAACKE IS QUESTIONING THE BOUNDARIES BETWEEN ART AS A SET OF FINITE ACTS WITH SPECIFIC INFORMATION AND THE STEADY INTAKE OF INFORMATION IN AN ART ENVIRONMENT. CAN THE LAST AS AN ART EXPERIENCE, A SYSTEM IN CONSTANT OPERATION, BE ACCEPTED AS ART? HE SEEMS TO THINK IT CAN.B9
@A.I.R. *P9: LEVINE'S ARTIST IN RESIDENCE PIECE IS ABOUT THE FACT THAT ARTISTS DON'T HAVE TO MAKE ART *D2 ANYMORE, SINCE BEING ART IS JUST A MATTER OF CABLES, TV TAPES, AND STAYING ALIVE. IN OTHER WORDS THE "ART" IS IN THE GESTURE AS IT STANDS IN OPPOSITION TO ALL ATTEMPTS TO "MAKE" OR "PROCESS" ART MATERIALS INTO A READABLE FORM.B14

@THE VISION SUBSTITUTION SYSTEM *P14 IS AN ESTHETIC INVERSION. IT REINFORCES A TRUTH: NAMELY THAT OUR BODIES ARE TO THE OUTSIDE WORLD WHAT PICTURE CANVASES ARE TO THE ARTIST'S BRAIN.B15

@ANTIN'S CONVERSATIONALIST *P15 DEMANDS PATIENCE AND A CERTAIN HUMILITY FROM EACH PARTICIPANT. USUALLY THE RESPONSES NEEDED FOR ANY ART EXPERIENCE ARE PREPROGRAMMED, A MATTER OF ART HISTORY COURSES AND READING THE PRESCRIBED MAGAZINES. THAT'S NOT TRUE HERE; ONE'S OWN STORY CONTAINS THE TRAINING NEEDED TO PERCEIVE OTHER STORIES. THE ART CONDITION BECOMES A MATTER OF PROVOKING SELF-REFLECTION.B16

@INTERACTIVE PAPER SYSTEMS *P16: SONIA SHERIDAN'S IDEA OF RAPID REPRODUCTION GRAPHICS PUTS ART ON A REAL-TIME BASIS, A MAKING METHOD WHERE PROCESS IS AS NORMAL AS WRITING A LETTER. THE "FRAME" OF EACH ART WORK IS A SIX-CENT STAMP ON A POST CARD. AGAIN, THIS REMOVES DIALOGUE FROM THE GALLERY AND PLACES IT IN PEOPLES LIVES.B19

@SOLAR AUDIO WINDOW TRANSMISSION *P19: BY MEANS OF VICTORIA'S PIECE THE WINDOW PANES IN THE FRONT OF THE MUSEUM ACT AS SO MANY PAINTINGS. INSTEAD OF THE PAINTBRUSH MARKS, THE SEARCH IS FOR AUDIBLE RADIO SIGNALS. ONE IS CONSTRAINED TO SEEK INFORMATION FROM A SERIES OF BLANK PANES OF GLASS. HERE THE DIALECTIC IS IN BEING CONFRONTED WITH ART IN STANDARD FORMAT (RECTANGULAR, FLAT) WHICH SEEMS TO SIGNIFY NOTHING.B21

@AS LEVI-STRAUSS *37 MAINTAINS, ALL ART IS CONSTRUCTED FROM PASSE MYTHS. RECENTLY THE MYTH OF THE ART OBJECT HAS BEEN EXCHANGED FOR THE MYTH OF THE ANTI-OBJECT OR THE CONCEPTUAL OBJECT. IN THE MOST LITERAL SENSE BALDESSARI HAS BURNED HIS BRIDGES BEHIND HIM *P21, THAT IS AS AN ARTIST WITH A PART. ALL ARTISTS EXIST IN ART HISTORY; THE POINT OF DESTROYING THAT HISTORY AS A WORK OF ART IS THE ESSENCE OF PARADOX.B22

@

@THIS IS A "DUMB" WORK OF ART SINCE ALL ART IS INESCAPABLY SELF-PORTRAITURE.B24

@ORDER-IDEA *P24: ALL ART *D2 IS A MATTER OF CONTEXTUAL LEVELS-- NOT WHERE THE ARTIST IS SITUATED IN RELATION TO HIS WORK BUT RATHER WHERE HE IS NOT SITUATED VIS-A-VIS OTHER ART. THUS THE BIGGEST ART OBJECT (I.E. BURGY'S UNIVERSE) IS A VERY SMALL ART IDEA, BUT THEN AGAIN THAT MUCH LARGER BECAUSE THE ARTIST IS MAKING YOU REALIZE HOW SMALL IT IS.B26

@LEVEL OF HEAT *P26: ART IS ALSO A MATTER OF DISCERNING DIFFERENCES, IN THIS CASE DIFFERENCES BETWEEN THE UNPERCEIVED OR TAKEN FOR GRANTED AND THAT WHICH IS THRUST INTO OUR ATTENTION AS ART.B29

@VARIABLE PIECE #5 *P29: IN MICRO-FORM HUEBLER HAS RECAPITULATED THE MYTHIC STRUCTURE OF ART. SINCE ART IS BELIEVED, ENDURES AS A SERIES OF OBJECTS IN A BLOCK OF TIME CALLED ART HISTORY, AND FINALLY EVAPORATES WHEN IT IS PERCEIVED THAT IT IS ONLY IDEA, THE ARTIST HAS CONDENSED THE LIFE-SPAN OF ONE MYTH INTO THE SAME KIND OF ART OBJECT. THUS ART OBJECTS: ART HISTORY: MYTHS: MYTHIC HISTORY.B31

@THE SEVENTH INVESTIGATION *P31: KOSUTH HAS PRODUCED INFORMATION WHICH HAS ATTAINED THE STATUS OF ART BY BEING AT WHAT ROLAND BARTHES HAS LABELED "DEGREE ZERO"-- THAT IS, IT IS A FORM OF "PARA-ART" WHICH DEFINES ITSELF AS ART BY DEFINING ART SEMANTICALLY. ITS SEMANTICS IN THIS CASE ARE FAR FROM OVERT, RATHER THEY ARE THE CONTEXT OF A NONDESCRIPT BLOCK OF PROSE; ANY PROSE EQUALLY NONDESCRIPT WOULD DO. KOSUTH IS DEMONSTRATING THAT THE TERMS OF ART ARE POSITIONAL, NOT TOPICAL.B32

@

@SYSTEMS BURNOFF X RESIDUAL SOFTWARE *P32 TELLS US THAT ART ULTIMATELY BECOMES INFORMATION ABOUT THE INFORMATION INCORPORATED INTO ART. IN THE MOST ELEGANT AND OBLIQUE FASHION LEVINE'S WORK DEFINES OR "FRAMES" THE SYSTEM BY WHICH OTHER ARTISTS MAKE ART. HERE THE DIALECTIC IS ONE OF "DEMYTHIFICATION": THUS SYSTEMS BURNOFF IS ABOUT EARTH ART, PROCESS ART, ABSTRACT EXPRESSIONISM, COMPUTER ART, AND POP ART--BY REVEALING THE PROCESS BY WHICH THESE MOVEMENTS ARE CODIFIED BY ART HISTORY.B36

@

@ACCONCI'S PROXIMITY PIECE *P36 FUNCTIONS UNLIKE ANY PREVIOUS ART. IT EXISTS AS AN IMPENDING EVENT, SOMETHING THAT MAY HAPPEN TO ONE, BUT PROBABLY WILL NOT. NOTHING CONVENTIONAL INFORMS THE VIEWER THAT AN ART EXPERIENCE IS ABOUT TO HAPPEN--AS WITH VIRTUALLY ALL OBJECTS IN A MUSEUM, THE ART OBJECT HERE IS ONLY A FLEETING UNCOMFORTABLE ~~INTIMIDATION~~ FOR SOME PEOPLE.

* INTIMATION

BC

*TTY-SYS:BC

.R PIP
*TTY:←SYS:BC

B1
@
@ART IN THE MOST LITERAL SENSE IS A SERIES OF DIALECTICAL SYNTHESES EMBEDDED IN ART OBJECTS OR ART PROPOSITIONS. LIKE LANGUAGE, ART CONTAINS AN IMPLICIT LOGIC STRUCTURE AND SIGN SYSTEM, BOTH EXTREMELY FLEXIBLE WITHIN BOUNDS. THE CONVERSATIONS IN LABYRINTH *P1 REFLECT THE INTERACTIONS BETWEEN ARTISTS IN THE ART CONTEXT IN EXACTLY THE SAME WAY.$B3
@
@DISSEMINATING POETRY VIA THE ELECTRONIC MEDIA IS PROBABLY NOT ART EXCEPT FOR ONE THING. GIORNO USES THE POET AS A COMMUNICATION TESTING GROUND IN A SEMI-FREE SOCIETY. THE "ART" BECOMES OUR RESPONSES TO RESPONSES-- SOME OF US MAY EVEN ENJOY THE POETRY QUA POET
@
@SEEK *P4 IS THE FIRST PIECE OF COMPUTER ART *D2. ALL PREVIOUS COMPUTER ART WAS A MATTER OF USING THE COMPUTER *D3 TO "SIMULATE" PREVIOUS ART IDEAS. IN EFFECT THE COMPUTER NEVER ENTERED THE ART CONTEXT. IN THIS INSTANCE SEEK ACTS AS A PARADIGM FOR THE IDEA OF MAKING ART. HENCE WE WOULD HAVE TO LOOK AT ART AS THE CONSTANT REARRANGING OF SIGNS (BLOCKS) UNTIL ALL POSSIBLE SIGNS AND ARRANGEMENTS HAVE BEEN EXHAUSTED. THIS WOULD COME ABOUT IF THE COMPUTER AND GERBILS *D17 REACHED AN AGREEMENT ON THE OPTIMUM POSSIBLE HOUSING ARRANGEMENT, WHICH CONSIDERING THE GOALS OF THE PROGRAM IS UNLIKELY.$B5
@
@WIRE TAP IS AN AMERICAN STILL-LIFE OF THE 1970'S.
IT EXORCISES OUR FEARS ABOUT MONITORING PRIVATE INFORMATION BY MAKING THE ACT OF WIRETAPPING A PUBLIC EVENT.$B6
@ULTRASONIC WAVE PIECE *P6: MOST VISITORS WILL OVERLOOK BARRY'S *A6 PIECE OR CATCH IT QUICKLY IN THE CATALOGUE, BUT WITHOUT MUCH EFFORT WE CAN SEE THE VALUE OF USING OUR SENSES NONDIRECTIVLY-- SWITCHING OFF THE MUSEUM-VIEWING PROGRAM. BARRY IS ASKING US TO USE OUR IMAGINATIONS TO "THINK" ART, NOT SEE IT.$B7
VISITORS' PROFILE *P7: THE PROFILE USES STATISTICS GATHERED FROM VISITORS TO SOFTWARE AS AN "ART OBJECT". THUS THE OBJECT GROWS TO COMPLETION THROUGHOUT THE ENTIRE DURATION OF THE EXHIBITION. IN ITS INCOMPLETE STATE PROFILE IS STILL A FINITE WORK TO BE REALIZED. HAACKE IS SAYING THAT THIS IS ANOTHER "PICTURE" FOUND IN A MUSEUM.$B8
@
@HAACKE IS QUESTIONING THE BOUNDARIES BETWEEN ART AS A SET OF FINITE ACTS WITH SPECIFIC INFORMATION AND THE STEADY INTAKE OF INFORMATION IN AN ART ENVIRONMENT. CAN THE LAST AS AN ART EXPERIENCE, A SYSTEM IN CONSTANT OPERATION, BE ACCEPTED AS ART? HE SEEMS TO THINK IT CAN.$B9
@A.I.R. *P9: LEVINE'S ARTIST IN RESIDENCE PIECE IS ABOUT THE FACT THAT ARTISTS DON'T HAVE TO MAKE ART *D2 ANYMORE, SINCE BEING ART IS JUST A MATTER OF CABLES, TV TAPES, AND STAYING ALIVE. IN OTHER WORDS THE "ART" IS IN THE GESTURE AS IT STANDS IN OPPOSITION TO ALL ATTEMPTS TO "MAKE" OR "PROCESS" ART MATERIALS INTO A READABLE FORM.$B14
@

@THE VISION SUBSTITUTION SYSTEM *P14 IS AN ESTHETIC INVERSION. IT REINFORCES A TRUTH: NAMELY THAT OUR BODIES ARE TO THE OUTSIDE WORLD WHAT PICTURE CANVASES ARE TO THE ARTIST'S BRAIN.B15

@ANTIN'S CONVERSATIONALIST *P15 DEMANDS PATIENCE AND A CERTAIN HUMILITY FROM EACH PARTICIPANT. USUALLY THE RESPONSES NEEDED FOR ANY ART EXPERIENCE ARE PREPROGRAMMED, A MATTER OF ART HISTORY COURSES AND READING THE PRESCRIBED MAGAZINES. THAT'S NOT TRUE HERE; ONE'S OWN STORY CONTAINS THE TRAINING NEEDED TO PERCEIVE OTHER STORIES. THE ART CONDITION BECOMES A MATTER OF PROVOKING SELF REFLECTION.$B16

@INTERACTIVE PAPER SYSTEMS *P16: SONIA SHERIDAN'S IDEA OF RAPID REPRODUCTION GRAPHICS PUTS ART ON A REAL-TIME BASIS, A MAKING METHOD WHERE PROCESS IS AS NORMAL AS WRITING A LETTER. THE "FRAME" OF EACH ART WORK IS A SIX-CENT STAMP ON A POST CARD. AGAIN, THIS REMOVES DIALOGUE FROM THE GALLERY AND PLACES IT IN PEOPLES LIVES.$B19

@SOLAR AUDIO WINDOW TRANSMISSION *P19: BY MEANS OF VICTORIA'S PIECE THE WINDOW PANES IN THE FRONT OF THE MUSEUM ACT AS SO MANY PAINTINGS. INSTEAD OF THE PAINTBRUSH MARKS, THE SEARCH IS FOR AUDIBLE RADIO SIGNALS. ONE IS CONSTRAINED TO SEEK INFORMATION FROM A SERIES OF BLANK PANES OF GLASS. HERE THE DIALECTIC IS IN BEING CONFRONTED WITH ART IN STANDARD FORMAT (RECTANGULAR, FLAT) WHICH SEEMS TO SIGNIFY NOTHING.$B21

@AS LEVI-STRAUSS *37 MAINTAINS, ALL ART IS CONSTRUCTED FROM PASSE MYTHS. RECENTLY THE MYTH OF THE ART OBJECT HAS BEEN EXCHANGED FOR THE MYTH OF THE ANTI-OBJECT OR THE CONCEPTUAL OBJECT. IN THE MOST LITERAL SENSE BALDESSARI HAS BURNED HIS BRIDGES BEHIND HIM *P21, THAT IS AS AN ARTIST WITH A PART. ALL ARTISTS EXIST IN ART HISTORY; THE POINT OF DESTROYING THAT HISTORY AS A WORK OF ART IS THE ESSENCE OF PARADOX.$B22

@

@THIS IS A "DUMB" WORK OF ART SINCE ALL ART IS INESCAPABLY SELF-PORTRAITURE.$B24

@ORDER-IDEA *P24: ALL ART *D2 IS A MATTER OF CONTEXTUAL LEVELS-- NOT WHERE THE ARTIST IS SITUATED IN RELATION TO HIS WORK BUT RATHER WHERE HE IS NOT SITUATED VIS-A-VIS OTHER ART. THUS THE BIGGEST ART OBJECT (I.E. BURGY'S UNIVERSE) IS A VERY SMALL ART IDEA, BUT THEN AGAIN THAT MUCH LARGER BECAUSE THE ARTIST IS MAKING YOU REALIZE HOW SMALL IT IS.$B26

@LEVEL OF HEAT *P26: ART IS ALSO A MATTER OF DISCERNING DIFFERENCES, IN THIS CASE DIFFERENCES BETWEEN THE UNPERCEIVED OR TAKEN FOR GRANTED AND THAT WHICH IS THRUST INTO OUR ATTENTION AS ART.$B29

@VARIABLE PIECE #5 *P29: IN MICRO-FORM HUEBLER HAS RECAPITULATED THE MYTHIC STRUCTURE OF ART. SINCE ART IS BELIEVED, ENDURES AS A SERIES OF OBJECTS IN A BLOCK OF TIME CALLED ART HISTORY, AND FINALLY EVAPORATES WHEN IT IS PERCEIVED THAT IT IS ONLY IDEA, THE ARTIST HAS CONDENSED THE LIFE-SPAN OF ONE MYTH INTO THE SAME KIND OF ART OBJECT. THUS ART OBJECTS: ART HISTORY: MYTHS: MYTHIC HISCTORY.$B31

@THE SEVENTH INVESTIGATION *P31: KOSUTH HAS PRODUCED INFORMATION WHICH HAS ATTAINED THE STATUS OF ART BY BEING AT WHAT ROLAND BARTHES HAS LABELED "DEGREE ZERO"-- THAT IS, IT IS A FORM OF "PARA-ART" WHICH DEFINES ITSELF AS ART BY DEFINING ART SEMANTICALLY. ITS SEMANTICS IN THIS CASE ARE FAR FROM OVERT, RATHER THEY ARE THE CONTEXT OF A NONDESCRIPT BLOCK OF PROSE; ANY PROSE EQUALLY NONDESCRIPT WOULD DO. KOSUTH IS DEMONSTRATING THAT THE TERMS OF ART ARE POSITIONAL, NOT TOPICAL.$B32

@

@SYSTEMS BURNOFF X RESIDUAL SOFTWARE *P32 TELLS US THAT ART ULTIMATELY BECOMES INFORMATION ABOUT THE INFORMATION INCORPORATED INTO ART. IN THE MOST ELEGANT AND OBLIQUE FASHION LEVINE'S WORK DEFINES OR "FRAMES" THE SYSTEM BY WHICH OTHER ARTISTS MAKE ART. HERE THE DIALECTIC IS ONE OF "DEMYTHIFICATION": THUS SYSTEMS BURNOFF IS ABOUT EARTH ART, PROCESS ART, ABSTRACT EXPRESSIONISM, COMPUTER ART, AND POP ART--BY REVEALING THE PROCESS BY WHICH THESE MOVEMENTS ARE CODIFIED BY ART HISTORY.$B36

@

@ACCONCI'S PROXIMITY PIECE *P36 FUNCTIONS UNLIKE ANY PREVIOUS ART. IT EXISTS AS AN IMPENDING EVENT, SOMETHING THAT MAY HAPPEN TO ONE, BUT PROBABLY WILL NOT. NOTHING CONVENTIONAL INFORMS THE VIEWER THAT AN ART EXPERIENCE IS ABOUT TO HAPPEN--AS WITH VIRTUALLY ALL OBJECTS IN A MUSEUM, THE ART OBJECT HERE IS ONLY A FLEETING UNCOMFORTABLE INTIMATION FOR SOME PEOPLE.

DCA , DCB

@@@@@@@@@@@@@@@@@\\\\\\\\\\\\\\\\\\\\

ILLEGAL SYNTAX
*
ILLEGAL SYNTAX
*TTY:←SYS:DCA
$D1
@
@SOFTWARE
@
@THIS WORD HAS A GROWING RANGE OF MEANINGS WITH THE
 COMMON MEANING OF "THAT WHICH IS NOT HARDWARE".
@IN COMPUTERS *D3, SOFTWARE CONSISTS OF THE PROGRAMS *D34
 THAT MAKE THE COMPUTERS WORK.
@IN THE CONTEXT OF THE PRESENT ART SHOW, "SOFTWARE" MEANS THE
 TOTAL INFORMATIONAL FLUX SURROUNDING BOTH CONCRETE AND TRANSACTIONAL
 EXISTENCE.$D2
@
@ART
@
@THE FOLLOWING DEFINITIONS OF "ART" ARE FROM WEBSTER'S
 SEVENTH NEW COLLEGIATE DICTIONARY *W7.
@
@4A: THE CONSCIOUS USE OF SKILL, TASTE, AND CREATIVE
 IMAGINATION IN THE PRODUCTION OF AESTHETIC OBJECTS;
 ALSO: WORKS SO PRODUCED.
 @B: THE CRAFT OF THE ARTIST.
@C (1): FINE ARTS (2): ONE OF THE FINE ARTS (3): A
 GRAPHIC ART.$D3
@
@COMPUTER
@
@A COMPUTER-- WE SPEAK HERE ONLY OF DIGITAL COMPUTERS,
 THE IMPORTANT KIND-- IS IN REALITY AN ALL-PURPOSE
 MACHINE, COMBING THE FASCINATIONS OF CROSSWORD
 PUZZLES, ELECTRIC TRAINS, AND MAGIC.
@A COMPUTER HAS NO INHERENT PURPOSE OR FUNCTION; IT
 FOLLOWS DIRECTIONS CONTAINED IN A CHANGEABLE STORED
 PROGRAM *D34. BECAUSE ITS PROGRAMS MAY BE INTERTWINED AND
 PERPLECTED TO A HIGH DEGREE, THE COMPUTER CAN BE
 TRANSMUTED TO A DELICATELY AND DEXTROUSLY RESPONDING
 ENTITY. BUT THE PROGRAMMED COMPUTER SYSTEM USUALLY TAKES ON
 ASPECTS OF THE PERSONALITY OF THE PERSON WHO DESIGNED IT. AND
 THIS IS BOTH THE PROBLEM AND THE HOPE.$D4
@
@PDP-8
@
@THE PDP-8 IS A POPULAR AND WELL-KNOWN COMPUTER *D3,
 OFTEN CONSIDERED MORE OF A PET THAN A MACHINE.
@IT IS A "MINI-COMPUTER" *D21, HAVING A SHORT WORD LENGTH
 (12 BITS *D24) AND USUALLY A SMALL MEMORY *D14 (4096 OR
 8192 WORDS *D16).
@THE SETUP AT THE "SOFTWARE" SHOW IS A TIME-SHARING *D38 PDP-8 *D4
 WHICH HANDLES A NUMBER OF DIFFERENT TASKS SIMULTANEOUSLY,
 INCLUDING PROGRAMS *D34 ASSOCIATED WITH LABYRINTH =P1,
 VISITORS' PROFILE *P7, COMPOSER *P17, AND FLOOR SHOW *P18.
THE PROGRAMS FOR THESE DIFERENT PIECES ARE KEPT ON A DISK
 MEMORY, AND MOVED INTO THE COMPUTER'S CORE MEMORY WHEN NEEDED
 FOR PROCESSING. THIS PDP-8 IS SET UP TO SERVICE THE
 DIFERENT ACTIVITIES SIMULTANEOUSLY BY ALTERNATING ITS
 ATTENTION AMONG THEM.
*

~~TTY*←\←*\:←SYS:DCB~~

```
$D5
@SELFLESS
@
@CF. "OMNIPRESENT" *D1Ø.
@
@
@AMERICAN MOTORS CORPORATION
@
@ONE OF THE FOUR LARGEST AUTOMOBILE MANUFACTURERS
 IN THE UNITED STATES; BUILDERS OF THE AMBASSADOR,
 REBEL, RAMBLER, JAVELIN, AMX, HORNET, AND GREMLIN.$D6
@
@PRESTIDIGITATION
@
@MAGIC, ESPECIALLY THAT ACCOMPLISHED BY RAPIDLY MOVING DIGITS.
@
@
@DIGITAL EQUIPMENT CORPORATION
@     MAYNARD, MASS.
@
@LARGEST MAKER OF SMALL COMPUTERS
 AND A SMALL MAKER OF LARGE COMPUTERS;
 DONOR TO "SOFTWARE" SHOW OF PDP-8
 *D4 COMPUTER *D3, HERE OPERATING
 UNDER A TIME-SHARING *D8 SYSTEM *D29.$D7
@
@HYPERTEXT
@
@FORM OF WRITING WHICH BRANCHES OR PERFORMS UNDER
 USER CONTROL; VARIOUSLY CONNECTED PARTS MAY BE AVAILABLE WITHOUT
 DIFFICULTY.  YOU ARE NOW IN ONE.  HYPERTEXTS ARE IMPRACTICAL
 WITHOUT COMPUTERS.  SEE "HYPER-" *D36.$D8
@
@LABYRINTH
@
@MAZE WITH BULL IN THE MIDDLE.
@
@
@TIME-SHARING
@
@A SYSTEM WHEREBY A COMPUTER SERVES MORE THAN ONE
 USER AT THE SAME TIME.  A TIME-SHARING PROGRAM IS
 CONTROLLING THIS SHOW'S PDP-8 *D4.$D9
@
@DISPLAY
@
@TERMINAL *D26 WHICH PRODUCES TEXT OR PICTURES FOR
 A USER.  THESE INCLUDE KEYSCOPES *D1Ø SUCH
 AS THE ONE YOU ARE NOW USING, AND DYNAMIC DISPLAYS *D27.
@
@
@NON-ART
@
@THAT WHICH IS NOT MADE ACCORDING TO ART'S LOGIC
 STRUCTURE.
@
@
@I-O
@
@INPUT *D35 OR OUTPUT *D28, USUALLY TO OR FROM COMPUTERS *D3.$D1Ø
@
@OMNIPRESENT
@
@PRESENT ALL OVER.
@
@
@KEYSCOPE
```

@TERMINAL *D26 LIKE THAT YOU ARE USING, COMBINING
A DISPLAY *D9 WITH A KEYBOARD LIKE THAT ON A TYPEWRITER.
THE DISPLAY IS USED FOR OUTPUT *D28 FROM THE COMPUTER,
THE KEYBOARD *D28 FOR INPUT *D35 TO THE COMPUTER.$D11
@
@POP ART
@
@ART *D2 MOVEMENT WHICH USURPS ELEMENTS OF POPULAR
CULTURE, SUCH AS COMIC STRIPS, HAMBURGERS, ETC.
BY DEFINITION MOST INFORMATION PROCESSING SYSTEMS COULD
NOT BE USED BY POP ARTISTS. TELEPHONES AND TELEVISION COULD.$D12
@
@ABSTRACT
@
@NOT CONCRETE, OR THE ATTRIBUTE OF AN ART *D2 WORK BY WHICH IT
SEEMS TO SIGNIFY MORE INFORMATION *D31 THAN IT REVEALS.
@
@
@INTERFACE
@
@THE CONNECTION BETWEEN TWO MACHINES, SYSTEMS *D29
OR PROGRAMS *4.$D13
@
@HARDWARE
@
@THE CONCRETE OR PHYSICAL ASPECT OR STRUCTURE OF SOMETHING,
AS DISTINT FROM "SOFTWARE" *D2.$D14
@
@MEMORY
@
@A COMPUTER MEMORY IS A PLACE WHERE INFORMATION *D31 IS STORED FOR
USE IN A COMPUTER *D3. MEMORIES COME IN MANY SIZES AND SPEEDS:
@
@"CORE" MEMORY IS THE CENTRAL MEMORY OF A COMPUTER, WITH ACCESS
TIME OF ONE OR TWO MILLIONTHS OF A SECOND; DISK MEMORY STORES
INFORMATION ON A ROTATING DISK, WITH ACCESS TIME OF A THIRTIETH OF
A SECOND; TAPE MEMORY STORES INFORMATION ON A TAPE, WITH ACCESS TIME
OF SECONDS OR MINUTES.$D15
@
@COMPUTER ART
@
@ART D2 WITH COMPUTERS *D3.
@
@
@INTERACTIVE
@
@CROSS-RESPONDING; IN THE DYADIC CASE, BEHAVIOR
OF ELEMENT A AFFECTS BEHAVIOR OF ELEMENT B, AND VICE
VERSA; ARBITRARILY EXTENSIBLE AS RELATION TO FIELD OF
N-TUPLES.$D16
@
@WORD
@
@A COMPUTER "WORD" IS THE NUMBER OF BITS *D24 ON WHICH A
PARTICULAR COMPUTER *D3 *DF19 OPERATES AT A TIME. THE PDP-8 *D4
HAR A 12-BIT WORD.
@
@
@EARTH ART
@
@ART *D2 CONSISTING OF WORKS IN EARTH AND OTHER GEOLOGIC
SUBSTANCES.$D17
@
@GERBIL
@
@WEE, TIM'ROUS BEASTIE.
@
@
@INFORMATION THEORY
@
@MATHEMATICAL THEORY WHICH MEASURES INFORMATION *D31
AND THE AMOUNTS OF INFORMATION WHICH CAN PASS THROUGH
SPECIFIC CHANNELS, SUCH AS A TELEPHONE OR THE SPINAL
CORD.

@THE THEORY APPLIES TO BOTH ANALOG *D18 AND DIGITAL *D32
 INFORMATION, AS WELL AS CONVERSION BETWEEN THEM.$D18
@
@ANALOG
@
@ANY TYPE OF INFORMATION *D31 COMING IN
 CHANGEABLE MEASURABLE AMOUNTS, ESP. FLUCTUATING VOLTAGE.D19
@
@ARTIFICIAL INTELLIGENCE
@
@THE STUDY OF INTELLIGENT PROCESSES BY SIMULATING THOUGHT
 WITH COMPUTERS *D3.$D20
@
@CYBERNETICS
@
@THE SCIENCE OF CONTROL LINKAGES, EXPOUNDED BY THE LATE NORBERT
 WIENER. PARTLY BECAUSE WIENER WAS HARD TO READ, IT CAME TO
 BE CONFUSED WITH COMPUTER *D3 SCIENCE, ANOTHER OF HIS INTERESTS.
 SEE "CYBER-" *D36.$D21
@
@TRANSDUCER
@
@ANY DEVICE WHICH TURNS SIGNALS INTO MOTION OR VICE VERSA (SUCH
 AS A MICROPHONE).
@
@
@PARAPHERNALIA
@
@FREQUENTLY-MISSPELLED WORD MEANING "ACCESSORIES".
@
@
@MINI-COMPUTER
@
@SMALL COMPUTER *D3; USUALLY ONE HAVING A WORD LENGTH OF
 SIXTEEN BITS *D24 OR LESS.$D22
@
@CONCEPTUAL ART
@
@ART *D2 CONSUMMATED IN THE PRESENTATION OF A CONCEPT.
@
@
@AUDIO
@
@SOUND; NOISE; THE SOUND PART OF SOMETHING.
@
@
@TRAC
@
@"TRAC" STANDS FOR "TEXT RECKONING AND COMPILING LANGUAGE" *TRC.$D23
@
@CYBERCRUD
@
@PUTTING THINGS OVER ON PEOPLE USING COMPUTERS *D3. A RECENT COINAGE
 USING "CYBER" *D36.
@
@
@HEURISTIC
@
@PROCEEDING BY TRIAL AND ERROR, AND
 TRYING TO FIND RULES FOR DOING SO.$D24

@
@BIT
@
@THE AMOUNT OF INFORMATION *D31 REQUIRED TO DISTINGUISH
 BETWEEN TWO STATES, SUCH AS HEADS/TAILS,
 MALE/FEMALE, ETC. WE MAY THINK OF IT AS ONE FINGER (UP OR DOWN),
 ONE LIGHT (ON OR OFF), ETC. ALL DIGITAL *D32 INFORMATION CAN BE
 MEASURED IN BITS.$D25
@
@LINEPRINTER

@
@PRINTING MACHINE ATTACHED TO A COMPUTER *D3 WHICH PRINTS A LINE AT
A TIME AT GREAT SPEED.$D26
@
@MONITOR
@
@TV SET CONNECTED DIRECTLY TO A NEARBY TV CAMERA RECORDING
SYSTEM.
@
@
@TERMINAL
@
@IN COMPUTER *D3 TERMS, A TERMINAL IS A DEVICE AT WHICH
A USER MAY INTERACT *D15 WITH A COMPUTER.
@
@
@OSCILLATOR
@
@DEVICE WHICH VIBRATES WHEN TURNED ON.$D27
@
@
@DYNAMIC DISPLAY
@
@A DEVICE SUCH AS THE IDIIOM *D33 WHICH PRESENTS
MOVABLE PICTURES OR TEXTS UNDER COMPUTER *D3 CONTROL.$D28
@
@
@KEYBOARD
@
@A SET OF BUTTONS FOR TYPING
INFORMATION INTO A COMPUTER *D3 OR OTHER PERIPHERALS *D32.
@
@
@OUTPUT
@
@THE ACT OF SENDING SOMETHING FORTH,
OR THAT WHICH IS SENT FORTH, USUALLY FROM A
COMPUTER. CF. EMANATION *D29. SEE ALSO EFFLUVIA *D31.$D29
@
@EMANATION
@
@OUTPUT *D28.
@
@
@MYTHIC
@
@PERTAINING TO MYTHS.
@
@
@SYSTEM
@
@COMPLEX WHOLE HAVING A PURPOSE OR CHARACTER.$D31
@
@EFFLUVIA
@
@DOODIE.
@
@
@INFORMATION
@
@THAT WHICH INFORMATION THEORY *D17 DEALS WITH. USUALLY
DEFINED AS SOMETHING TRANSMITTED FROM A SENDER TO A RECEIVER
WHICH SELECTS AMONG ALTERNATIVES KNOWN TO THE RECEIVER.
@
@THERE ARE TWO KINDS OF INFORMATION, DIGITAL *D32
AND ANALOG *D18. "DIGITAL" MEANS EXPRESSED IN A VOCABULARY
OF DISTINCT UNITS, SUCH AS THE ALPHABET: "ANALOG" MEANS
CONTINUOUSLY VARYING, LIKE THE VOLTAGE TO A LOUDSPEAKER.
PRINTED MUSICAL NOTES ARE DIGITAL; SOUND ITSELF IS ANALOG.$D32
@
@DIGITAL
@
@A FORM OF INFORMATION *D31 MADE UP OF SYMBOLS, CHARACTERS
OR DISTINCT CHOICES.

@

@PROCESS ART

@

@ART *D2 CONSISTING OF PROCESSES.

@

@

@PERIPHERAL

@

@ANY EXTERNAL DEVICE WHICH MAY BE ATTACHED TO A COMPUTER *D3
FOR I-Ø *D9.$D33

@

@

@IDIIOM

@

@DYNAMIC DISPLAY MADE BY INFORMATION DISPLAYS, INC., MOUNT KISCO, NEW
YORK. IT IS SEEN IN THIS SHOW PRESENTING AGNES DENES'
"MATRIX OF KNOWLEDGE AND TRIGONAL BALLET" *P11 AND
CARL FERNBACH-FLARSHEIM'S "THE CONCEPTUAL TYPEWRITER" *P13.

@

@

@ABSTRACT EXPRESSIONISM

@

@AMERICAN ART MOVEMENT OF THE LATE FORTIES AND FIFTIES.$D34

@

@FAIL-SQUISH STRATEGY

@

@HEADS I WIN, TAILS YOU LOSE.

@

@

PROGRAM

@

@SERIES OF INSTRUCTIONS FOR A COMPUTER *D3. THESE CAN BE IN "MACHINE
LANGUAGE" (WHICH THE MACHINE IS WIRED TO ACCEPT) OR "HIGHER" LANGUAGES
(SUCH AS FORTRAN, TRAC *D22, SIMSCRIPT, ETC.)$D35

@

@INTERCOURSE

@

@ACT OF RUNNING BETWEEN; COMMUNICATION.

@

@

@

@INPUT

@

@THE ACT OF PUTTING SOMETHING IN, OR THAT WHICH IS PUT IN,
USUALLY TO A COMPUTER. CF. OUTPUT *D28.$D36

@

@CYBER-

@

@PREFIX FROM A GREEK WORD MEANING "STEERSMAN", USED IN WIENER'S
WORD "CYBERNETICS" *D2Ø. TURNS UP IN SHADY NEW WORDS *D23 AND
COMPANY NAMES TRYING TO SOUND COMPUTERISH.

@

@

@HYPER-

@

@PREFIX MEANING EXTENDED OR MULTIDIMENSIONAL
(MATHEMATICAL SENSE) OR EXCESSIVE (MEDICAL SENSE).
HYPERTEXTS *D7 ARE EXTENDED AND MULTIDIMENSIONAL.$D37

@

@LEVI-STRAUSS, CLAUDE

@

@FRENCH ANTHROPOLOGIST AND PHILOSOPHER CONCERNED WITH SYMBOLS, MYTHS
AND STRU@TURE IN ALL SOCIETIES.

@

@

@KILOHERTZ

@

*

BPC

```
 MMMMMM\MMMMMM\

* \ \TTY:←SYS:BPC


$BP
@BURNHAM ON THE PIECES
@
@HERE ARE SOME VERY BRIEF IDEAS, THOUGHTS, SUGGESTIONS OF AN
 "ESTHETIC" NATURE ABOUT A GOOD NUMBER OF PIECES IN THE SHOW.  SOME
 PIECES ARE PROBLEMATIC.
@LABYRINTH *B1
@ROOM SITUATION (PROXIMITY) *B36
@THE CONVERSATIONALIST *B15
@CREMATION PIECE *B21
@ULTRASOUND WAVE PIECE *B6
@VISION SUBSTITUTION SYSTEM *P14
@ORDER-IDEA *B24
@DOCUMENTATION OF SELECTED MENTAL AND PHYSICAL CHARACTERISTICS OF
 DONALD BURGY *B22
@RADIO FREE POETRY *B3
@LEVEL OF HEAT *B26
@VISITORS' PROFILE *B7
@VARIABLE PIECE #5 *B29
@THE SEVENTH INVESTIGATION *B31
@SYSTEMS BURNOFF X RESIDUAL SOFTWARE *B32
@A.I.R. *B9
@SEEK *B4
@INTERACTIVE PAPER SYSTEMS *B16
@SOLAR AUDIO WINDOW TRANSMISSION *B19
@WIRE TAP *B5
$
*
```

...HE
...E MOVES AWAY.

*TTY**\:←SYS:BP/A
BP NOT FOUND
*TTY:←DTA1:BP/A

HILARIOUS.
this was Rar output (14 Sept)

BP
@BURNHAM ON THE PIECES
@
@HERE ARE SOME VERY BRIEF IDEAS, THOUGHTS, SUGGESTIONR NE @N "ESTHETIC"
PIECES I DRAW A BLANK ON-- SOME I DON'T THINK HAVE ANY ESTHETIC
SIGNIFICANCE WHATSOEVER.
@
@L@BXRHNTH *B1
@ROOM RITUATION (PRNXHLHTY) *B36
@THE CONVERSATIONALIST *B15
@CREMATION PIECE *B21
@ULTRASOUND WAVE PIECE *B6
@VISION SUBSTITUTION SYSTEM *P14
@ORDDR,HDD@ *B24
@DOCUMENTATION OF SELECTDD LENTOL AND PHYSICAL CHARACTERISTICS OF
DONALD BURGY *B22
@RADIO FREE POETRY *B3
@LEVEL OF HEAT *B26
@VISITORS' PROFILE *B7
@V@RH@BLE PIECE #5 *B29
@THE SEVENTH INVDRTHGATION *B31
@SYSTEMS BURNOFF X RESIDUAL SOFTWARE *B32
@A.I.R. *B9
@SEEK *B4
@INTERACTIVE PAPER SYSTEMS *B16
@SOLAR AUDHN VHNDNW TRANSMISSION *B18
@WIRE TAP *B4
* $

@FIVE TELETYPE MACHINES RECEIVE NEWS ON WIRE SERVICES
SIMULTANEOUSLY WITH THE RECEPTION OF THIS NEWS
BY OTHER CLIENTS. THE PRINTOUT ACCUMULATES.$P9
@A.I.R.
@ (ARTIST IN RESIDENCE)
@
@THIS PIECE CONSISTS OF TELEVISION RECORDINGS BY THE
ARTIST, DISPLAYED THROUGH EIGHTEEN TV MONITORS.$P10
DIALECTIC TRIANGULATION
@
@DIALECTIC TRIANGULATION IS THE ARTIST'S PHILOSOPHY OF CONCEPTUAL
DEVELOPMENT AND ELABORATION.
@
@THE MIND CONSIDERS TWO THINGS AT ONCE. BY AND BY A THIRD CONCEPT
WILL DEVELOP. IF THE TWO THINGS FIRST CONSIDERED ARE THOUGHT OF AS
ENDS OF A LINE, THE THIRD CONCEPT MAKES ALL THREE THE CORNERS OF A
TRIANGLE. WE MAY THEN VISUALIZE THE DEVELOPMENT OF THOUGHT AS THE
ELABORATION OF SUCH TRIANGULAR STRUCTURES.P11
MATRIX OF KNOWLEDGE & TRIGONAL BALLET
@
@THE ARTIST'S PHILOSOPHY OF DIALECTIC TRIANGULATION *P10 IS
HERE ENACTED ON A DYNAMIC COMPUTER DISPLAY *D27, THE IDIOM
*D33. SEQUENCES OF IDEAS POP INTO VIEW INTERACTIVELY IN SUCCESSIVELY
LARGER TISSUES OF IDEAS.$P12
@
@VISION SUBSTITUTION SYSTEM
@
@THIS IS A SYSTEM INTENDED TO HELP THE BLIND "SEE"
OBJECTS AROUND THEM, THROUGH PERCEPTION OF PICTURES
RECIEVED BY TV CAMERAS AND FELT ON THE BACK AS
VIBRATING PATTERNS.$P13
THE CONCEPTUAL TYPEWRITER
@
@"THE CONCEPTUAL TYPEWRITER" IS A SET OF DECISION CUES
(A BOOLEAN IMAGE *P12) BY WHICH THE VISITOR MAY SEE,
AND MODIFY, CERTAIN CONCEPTS ON THE DISPLAY SCREEN.
PUSHING BUTTONS THE VISITOR MAY SUMMON, AND BY THE LIGHT-PEN
ALTER, THE ARTIST'S VISUALIZATION OF THESE CONCEPTS.$P14
@VISION SUBSTITUTION SYSTEM
@
@THIS IS A SYSTEM INTENDED TO HELP THE BLIND "SEE"
OBJECTS AROUND THEM, THROUGH PERCEPTION OF PICTURES
RECEIVED BY TV CAMERAS AND FELT ON THE BACK AS
VIBRATING PATTERNS.$P15
@THE CONVERSATIONALIST
@
@IN THIS PIECE, ONE PARTICIPANT AT A TIME ENTERS THE CONVERSATION ROOM.
A RECORDED VOICE ASKS HIM TO TELL A STORY, USING ONE OR MORE SPECIFIC
WORDS, PREFERABLY TRUE; THE STORY HE TELLS IS RECORDED. WHEN HE HAS
FINISHED HIS STORY, HE HEARS HIS OWN REPEATED AND SOME OTHER STORIES
FROM OTHER PARTICIPANTS PRECEDING HIM.$P16
@
@INTERACTIVE PAPER SYSTEMS
@
@USING 3M REPRODUCTION EQUIPMENT, INCLUDING A THERMOFAX
AND "COLOR-IN-COLOR" MACHINE, THE ARTIST PROPOSES VARIOUS
PROCESSES OF INFORMATION TRANSFER AND TRANSACTION.$P17
ARP-COMPUTER PIECE
@
@THIS PIECE CONSISTS OF MUSICAL EVENTS IN PART GUIDED BY
THE PARTICIPANTS.
@THE MUSIC IS CREATED BY A TONUS ARP MUSIC SYNTHESIZER *D30
SINGING IN FOUR VOICES, UNDER CONTROL OF THE PDP-8 COMPUTER *D4.
~~VOICE, THROUGH MOTION OF THEIR HANDS.~~
@THE HEART OF THE PROGRAM IS THE PROCEDURE OF RAZDOW AND CONLY FOR
COMPOSING BY ROTE. THE PDP-8 FOLLOWS THIS PROCEDURE,
TAKING INTO ACCOUNT THE MOVEMENTS OF THE PARTICIPANTS, AND VARYING
THE MELODY ACCORDINGLY.$P18
FLOOR SHOW
@
@THIS PIECE (SHOWN ONLY IN WASHINGTON, D.C.) SIMULATES THE INSTINCTIVE
BEHAVIOR OF A SCHOOL OF FISH. THE PIECE IS CONTROLLED BY THE
SHOW'S PDP-8 *D4.

@EIGHT SPOTS OF LIGHT ON THE FLOOR REPRESENT EIGHT FISH. FOUR
BEHAVE "INSTINCTIVELY," UNDER CONTROL OF THE COMPUTER, WHICH IS
PROGRAMMED TO SIMULATE THE ARTISTS' INTERPRETATION OF FISH INSTINCT.
@
@THE OTHER FOUR SPOTS OF LIGHT ARE CONTROLLED PARTLY BY MUSEUM VISITORS
BUT WITH THESE ACTIONS MADE FISHY BY THE COMPUTERS INSTINCT PROGRAM.$
@PAINTING FOR KUBLER
@
@THIS IS A PHOTOGRAPH OF A PAINTING WHICH HAS
BEEN LOST.$P21
ART CREMATION PIECE
@
@THE ASHES OF THIS PIECE CONSIST OF BALDESSARI'S COLLECTED
PAINTINGS CREMATED BY A MORTUARY, EMPLACED IN A WALL
OR OTHER HARDENED RECEPTACLE BEHIND A COMMEMORATIVE PLAQUE.$P22
@
@DOCUMENTATION OF SELECTED MENTAL AND PHYSICAL
CHARACTERISTICS OF DONALD BURGY
@
@THIS CONSISTS OF VARIOUS DOCUMENTS AND PICTURES
RESULTING FROM VARIOUS MENTAL AND PHYSICAL EXAMINATIONS
OF THE ARTIST.$P23
@QUESTIONS-ANSWERS
@
@THIS PIECE CONSISTS OF THE RESULTS OF AN INTERROGATION
OF DOUGLAS HUEBLER BY DONALD BURGY, AS
RECORDED ON A POLYGRAPH BY JAMES TIERNEY OF THE
DAN SULLIVAN AGENCY, BOSTON, MARCH 20, 1969.$P24
ORDER IDEA
@ORDER IDEA IS A SYSTEMATIC DESCRIPTION OF THE UNIVERSE.
THE UNIVERSE IS DESCRIBED IN TERMS OF ORDERS OF
ELEMENTS, ARRANGED INTO PERIODIC TABLES,
WHICH HAVE SIGNIFICANT EVOLUTIONARY AND STRUCTURAL
RELATIONS.$ IT IS A DESCRIPTION, NOT AN EXPLANATION.$P25
TIME-INFORMATION IDEA #2
@
@THIS PIECE CONSISTS OF A SET OF DIRECTIVES TO A
PARTICIPANT. THE PARTICIPANT IS ASKED TO EXECUTE
A COMPLEX SELECTION AND ABSTRACTION PROCESS, MAILING
THE FINAL RESULT TO THE ARTIST, HIS EVENTUAL
FURTHER ACT OF ABSTRACTION COMPLETES THE PIECE.$P26
LEVEL OF HEAT
@
@THIS PIECE DEMARCATES CERTAIN PLACES IN THE MUSEUM AS
"THERMAL EXPERIENCE ZONES," BESIDES DEMARCATING THEM FOR
THE VIEWER, SOME INDIVIDUALS WILL BE ASKED TO SERVE AS
SUBJECTS FOR HEAT TESTS.$P27
LOCATION PIECE #13
@
@THIS PIECE CONSISTS OF THE ARTIST'S COVERAGE FOR
THE HAVERHILL PARTICIPATION IN THE WASHINGTON, D.C.
PEACE MARCH OF NOVEMBER 15, 1969.$P28
VARIABLE PIECE #4
@
@THIS PIECE CONSISTS OF EXCHANGING A SECRET, WRITTEN ON
PAPER, FOR A PHOTOCOPY OF ANOTHER PERSON'S SECRET.$P29
VARIABLE PIECE #5
@
@THIS PIECE CONSISTS OF A MYTH FABRICATED AND
PROMULGATED BY TEN STUDENTS AT NOVA SCOTIA COLLEGE
OF ART AND DESIGN, LAUNCHED IN THE FALL OF 1969.
THE FORM OF THE PIECE CONSISTS OF ALL DOCUMENTS RELATING
TO ITS EXISTENCE AS OF THE FOLLOWING APRIL FOOL'S DAY.$P30
VARIABLE PIECE #15
@
@THIS PIECE CONSISTS OF SIX DIFFERENT BETTING SYSTEMS
AND THEIR COMPARATIVE SUCCESS, AS TESTED AGAINST
THE RESULTS OF 84 NIGHTS OF RACING DURING THE SPRING,
1970 MEETING AT ROCKINGHAM PARK, N.H.$P31
THE SEVENTH INVESTIGATION

@THIS PIECE CONSISTS OF A SERIES OF CONCEPTUAL
DIRECTIVES, MYSTERIOUS AND "AMBIGUOUS",
TO APPEAR ON THE COVER OF AN ART MAGAZINE, AN
ADVERTISEMENT IN A LIBERAL MAGAZINE AND A FINANCIAL
NEWSPAPER, A PLAYBILL FOR A PLAY, AND A BILLBOARD IN CHINATOWN.
(CHINESE TRANSLATION AND GRAPHICS BY H.KWAN LAU.)$P32
@SYSTEMS BURN-OFF X RESIDUAL SOFTWARE, 1969
@
@THE 31 PHOTOGRAPHS ON EXHIBITION WERE ORIGINALLY TAKEN BY THE ARTIST
IN MARCH OF 1969 DURING AN EXCURSION BY NEW YORK CRITICS AND PRESS
TO VIEW THE OPENING OF THE CORNELL UNIVERSITY "EARTH WORKS" EXHIBITION.
@IN APRIL, 1969, MR. LEVINE EXHIBITED 31,000 PHOTOGRAPHS CONSISTING
OF 31 SEPARATE IMAGES, 1,000 COPIES EACH, AT THE PHXLLHR JHND GALLERY,
CHHCAFO. MOST VDRD R@NDNLLX DISTRIBUTED ON THE FLOOR AND COVERED
WITH JELLO; SOME WERE STUCK TO THE WALL WITH CHEWING GUM.
THE PHOTOGRAPHS WDRD @V@HL@BLE FOR PURCHASD @T 1 DOLLAR D@BH.$P23
VORK, A HAPPENING
@
@THIS PIECE (NOT EXECUTED) WOULD CONSIST OF THE SUCCESSIVE
PAINTING AND REPAINTING OF A BASEMENT HCLLV@X BY
PROFESSIONAL CONTRACTORS NN NHND OCBCRHONS.
THE ACTIVITY OF PAINTING TO BE RECORDED ON VIDEOTAPE
(ALONG WITH DISCUSSIONS OR MONOLOGUES BY PAINTERS)
@ND RHNVN HN VARIOUS TYPES NF THDATDRS, @ND @DVDRTHRDD.$P34
AN ACCUMULATION OF INFORMATION TAKEN FROM HERE TO
THERE
@
@1. THE ARTIST MAY CONSTRUCT THE PIECE
@2. THD PHDBD L@X BE FABRICATED
@3. THD PIDBD NNT BD BUHLT
@
@(THE ABOVE IS THE PIECE ITSELF.)$P35
LETTER
@
@A LETTER ACCOMPANYING A PROPOSAL FOR A PIECE.$P36
@ROOM SITTCTHNN (PRNXIMITY)
@
@THHR PIECE BONSHRTR NF LR. @BBONCI, OR A SUBSTITUTE, INTRUDING ON THE
PERSONAL SPACE OF VISITORS TO THE SHOW. MR. ACCONCI WILL STAND BESIDE
IN ITHACA, NEW YORK.

@IN APRIL, 1969, MR. LEVINE EXHIBITED 31,000 PHOTOGRAPHS CONSISTING
OF 31 SEPARATE IMAGES, 1,000 COPIES EACH, AT THE PHYLLIS KIND GALLERY,
CHICAGO. MOST WERE RANDOMLY DISTRIBUTED ON THE FLOOR AND COVERED
WITH JELLO; SOME WERE STUCK TO THE WALL WITH CHEWING GUM.
THE PHOTOGRAPHS WERE AVAILABLE FOR PURCHASE AT 1 DOLLAR EACH.$P33
WORK, A HAPPENING
@
@THIS PIECE (NOT EXECUTED) WOULD CONSIST OF THE SUCCESSIVE
PAINTING AND REPAINTING OF A BASEMENT HALLWAY BY
PROFESSIONAL CONTRACTORS ON NINE OCCASIONS.
THE ACTIVITY OF PAINTING TO BE RECORDED ON VIDEOTAPE
(ALONG WITH DISCUSSIONS OR MONOLOGUES BY PAINTERS)
AND SHOWN IN VARIOUS TYPES OF THEATERS, AND ADVERTISED.$P34
AN ACCUMULATION OF INFORMATION TAKEN FROM HERE TO
THERE
@
@1. THE ARTIST MAY CONSTRUCT THE PIECE
@2. THE PIECE MAY BE FABRICATED
@3. THE PIECE NOT BE BUILT
@
@(THE ABOVE IS THE PIECE ITSELF.)$P35
LETTER
@
@A LETTER ACCOMPANYING A PROPOSAL FOR A PIECE.$P36
@ROOM SITUATION (PROXIMITY)
@
@THIS PIECE CONSISTS OF MR. ACCONCI, OR A SUBSTITUTE, INTRUDING ON THE
PERSONAL SPACE OF VISITORS TO THE SHOW. MR. ACCONCI WILL STAND
BESIDE AN INDIVIDUAL UNTIL HE

.R PIP
*TTY-DTA1:PC2

18570 2AM

PC2 [.. DTA1]

P [.. SYS]

FIXED UNIT

PC3

*
*

*TTY:-DTA1:PC2/A
P1
@LABYRINTH *D8 IS A HYPERTEXT *D7 OR INTERACTIVE TEXT
 RETRIEVAL SYSTEM.
@
@YOU ARE PRESENTLY READING IT.
@
@
@THE RETRIEVAL PROGRAM FOR 'LABYRINTH' IS ONE OF THE VARIOUS
 PROGRAMS *D34 RUNNING TOGETHER ON THE PDP-8 *D4. THE CONTENTS
 HAVE BEEN COMPILED FROM THE 'SOFTWARE' CATALOGUE AND OTHER SOURCES.
@
@HYPERTEXTS ARE LIKE ORDINARY WRITING BUT MORE SO. THE ENFORCED
 SEQUENCE OF PRINT TECHNOLOGY IS GONE; ANYTHING CAN BE A FOOTNOTE
 TO ANYTHING ELSE.$P2
SOFTWARE FILMS
@
@THIS CONSISTS OF FILMS OF THE PARTICIPATING ARTISTS AND
 STAFF OF "SOFTWARE," TAKEN IN THE COURSE OF THE SHOW'S
 PREPARATION.
@THE FILMS ARE SHOWN IN CONTINUOUS LOOPS ON FIVE SCREENS
 FACING INWARD ON A COMMON AREA. A SEPARATE SOUND ZONE FOR
 EACH PARTICULAR SCREEN MUST BE FOUND BY THE VIEWER.$P3
RADIO FREE POETRY
@ (590 ON YOUR AM DIAL)
@
@THIS PIECE CONSISTS OF THE CONTINUOUS BROADCASTING OF
 RECORDED POETRY THROUGHOUT THE EXIBITION AREA.
 RADIOS MAY BE OBTAINED AT THE FRONT DESK.$P4
@SEEK
@
@THIS PIECE COMPRISES A COLLECTION OF LIVING
 GERBILS *D17, THEIR PARAPHERNALIA *D21
 AND EFFLUVIA *D31, A NUMBER OF
 CUBICAL BLOCKS, A GRAPPLER *D30 WITH SIGHTING MECHANISM,
 AND A COMPUTER *D3. THE COMPUTER IS PROGRAMMED
 TO STACK THE BLOCKS ENDLESSLY AROUND THE GERBILS.
 THE OVERALL SYSTEM IS PROGRAMMED ACCORDING TO
 A "FAIL-SQUISH" STRATEGY *D34.$P5
@
@WIRE TAP
@
@THIS PIECE CONSISTS OF RECORDED PHONE CONVERSATIONS BETWEEN
 THE ARTIST AND PERSONS CALLING HIM.$P6
ULTRASOUND WAVE PIECE
@
@THIS PIECE CONSISTS OF AN ULTRASONIC TRANSDUCER *D21 OUTPUTTING
 A CONTINUOUS TONE AT 40 KILOHERTZ *D37.$P7
VISITORS' PROFILE
@
@THIS IS A COMPUTER SYSTEM FOR COMPILING STATISTICAL DATA ON
 VISITORS TO THE EXHIBITION. IT IS AN ON-LINE SYSTEM, WHOSE
 EVER-CHANGING RESULTS ARE CONTINUOUSLY PRESENTED ON A PROJECTION
 SCREEN.
@A TERMINAL *D26 CONNECTED TO THE MAIN COMPUTER *D3 IS USED TO
 INTERVIEW VISITORS. THE COMPUTER PERFORMS CONTINUOUS RE-EVALUATION
 OF THE DATA, PRESENTING THE LATEST STATISTICAL BREAKDOWNS AT
 SHORT INTERVALS.$P8

@
@NEWS
@
@FIVE TELETYPE MACHINES RECEIVE NEWS ON WIRE SERVICES
 SIMULTANEOUSLY WITH THE RECEPTION OF THIS NEWS
 BY OTHER CLIENTS. THE PRINTOUT ACCUMULATES.$P9
@A.I.R.
@   (ARTIST IN RESIDENCE)
@
@THIS PIECE CONSISTS OF TELEVISION RECORDINGS BY THE
 ARTIST, DISPLAYED THROUGH EIGHTEEN TV MONITORS.$P10
DIALECTIC TRIANGULATION
@
@DIALECTIC TRIANGULATION IS THE ARTIST'S PHILOSOPHY OF CONCEPTUAL
 DEVELOPMENT AND ELABORATION.
@
@THE MIND CONSIDERS TWO THINGS AT ONCE. BY AND BY A THIRD CONCEPT
 WILL DEVELOP. IF THE TWO THINGS FIRST CONSIDERED ARE THOUGHT OF AS
 ENDS OF A LINE, THE THIRD CONCEPT MAKES ALL THREE THE CORNERS OF A
 TRIANGLE. WE MAY THEN VISUALIZE THE DEVELOPMENT OF THOUGHT AS THE
 ELABORATION OF SUCH TRIANGULAR STRUCTURES.$P11
MATRIX OF KNOWLEDGE & TRIGONAL BALLET
@
@THE ARTIST'S PHILOSOPHY OF DIALECTIC TRIANGULATION *P10 IS
 HERE ENACTED ON A DYNAMIC COMPUTER DISPLAY *D27, THE IDIIOM
 *D33. SEQUENCES OF IDEAS POP INTO VIEW INTERACTIVELY IN SUCCESSIVELY
 LARGER TISSUES OF IDEAS.$P12
@
THE BOOLEAN IMAGE
@
@"THE BOOLEAN IMAGE" IS THE ARTIST'S GENERAL NOTION OF THE
 SETS OF DECISION CUES SURROUNDING US.$P13
THE CONCEPTUAL TYPEWRITER
@
@"THE CONCEPTUAL TYPEWRITER" IS A SET OF DECISION CUES
 (A BOOLEAN IMAGE *P12) BY WHICH THE VISITOR MAY SEE,
 AND MODIFY, CERTAIN CONCEPTS ON THE DISPLAY SCREEN.
 PUSHING BUTTONS THE VISITOR MAY SUMMON, AND BY THE LIGHT-PEN
 ALTER, THE ARTIST'S VISUALIZATION OF THESE CONCEPTS.$P14
@VISION SUBSTITUTION SYSTEM
@
@THIS IS A SYSTEM INTENDED TO HELP THE BLIND "SEE"
 OBJECTS AROUND THEM, THROUGH PERCEPTION OF PICTURES
 RECEIVED BY TV CAMERAS AND FELT ON THE BACK AS
 VIBRATING PATTERNS.$P15
@THE CONVERSATIONALIST
@
@IN THIS PIECE, ONE PARTICIPANT AT A TIME ENTERS THE CONVERSATION ROOM.
 A RECORDED VOICE ASKS HIM TO TELL A STORY, USING ONE OR MORE SPECIFIC
 WORDS, PREFERABLY TRUE; THE STORY HE TELLS IS RECORDED. WHEN HE HAS
 FINISHED HIS STORY, HE HEARS HIS OWN REPEATED AND SOME OTHER STORIES
 FROM OTHER PARTICIPANTS PRECEDING HIM.$P16
@
@INTERACTIVE PAPER SYSTEMS
@
@USING 3M REPRODUCTION EQUIPMENT, INCLUDING A THERMOFAX
 AND "COLOR-IN-COLOR" MACHINE, THE ARTIST PROPOSES VARIOUS
 PROCESSES OF INFORMATION TRANSFER AND TRANSACTION.$P17
ARP-COMPUTER PIECE
@
@THIS PIECE CONSISTS OF MUSICAL EVENTS IN PART GUIDED BY
 THE PARTICIPANTS.
@THE MUSIC IS CREATED BY A TONUS ARP MUSIC SYNTHESIZER *D30
 SINGING IN FOUR VOICES, UNDER CONTROL OF THE PDP-8 COMPUTER *D4.
@THE HEART OF THE PROGRAM IS THE PROCEDURE OF RAZDOW AND CONLY FOR
 COMPOSING BY ROTE. THE PDP-8 FOLLOWS THIS PROCEDURE,
 TAKING INTO ACCOUNT THE MOVEMENTS OF THE PARTICIPANTS, AND VARYING
 THE MELODY ACCORDINGLY.$P18
FLOOR SHOW
@
@THIS PIECE (SHOWN ONLY IN WASHINGTON, D.C.) SIMULATES THE INSTINCTIVE
 BEHAVIOR OF A SCHOOL OF FISH. THE PIECE IS CONTROLLED BY THE
 SHOW'S PDP-8 *D4.

@EIGHT SPOTS OF LIGHT ON THE FLOOR REPRESENT EIGHT FISH. FOUR BEHAVE "INSTINCTIVELY," UNDER CONTROL OF THE COMPUTER, WHICH IS PROGRAMMED TO SIMULATE THE ARTISTS' INTERPRETATION OF FISH INSTINCT.
@
@THE OTHER FOUR SPOTS OF LIGHT ARE CONTROLLED PARTLY BY MUSEUM VISITORS BUT WITH THESE ACTIONS MADE FISHY BY THE COMPUTER'S INSTINCT PROGRAM.
$P19
@THIS PIECE CONSISTS OF RADIOS, RUN BY THE SUN AND PLAYING OUT OF THE FRONT WINDOWS OF THE MUSEUM. $P20
@PAINTING FOR KUBLER
@
@THIS IS A PHOTOGRAPH OF A PAINTING WHICH HAS BEEN LOST.$P2L 21
ART CREMATION PIECE
@
@THE ASHES OF THIS PIECE CONSIST OF BALDESSARI'S COLLECTED PAINTINGS CREMATED BY A MORTUARY, EMPLACED IN A WALL OR OTHER HARDENED RECEPTACLE BEHIND A COMMEMORATIVE PLAQUE.$P22
@
@DOCUMENTATION OF SELECTED MENTAL AND PHYSICAL CHARACTERISTICS OF DONALD BURGY
@
@THIS CONSISTS OF VARIOUS DOCUMENTS AND PICTURES RESULTING FROM VARIOUS MENTAL AND PHYSICAL EXAMINATIONS OF THE ARTIST.$P23
@QUESTIONS-ANSWERS
@
@THIS PIECE CONSISTS OF THE RESULTS OF AN INTERROGATION OF DOUGLAS HUEBLER BY DONALD BURGY, AS RECORDED ON A POLYGRAPH BY JAMES TIERNEY OF THE DAN SULLIVAN AGENCY, BOSTON, MARCH 20, 1969.$P24
ORDER IDEA
@ORDER IDEA IS A SYSTEMATIC DESCRIPTION OF THE UNIVERSE. THE UNIVERSE IS DESCRIBED IN TERMS OF ORDERS OF ELEMENTS, ARRANGED INTO PERIODIC TABLES, WHICH HAVE SIGNIFICANT EVOLUTIONARY AND STRUCTURAL RELATIONS. IT IS A DESCRIPTION, NOT AN EXPLANATION.$P25
TIME-INFORMATION IDEA #2
@
@THIS PIECE CONSISTS OF A SET OF DIRECTIVES TO A PARTICIPANT. THE PARTICIPANT IS ASKED TO EXECUTE A COMPLEX SELECTION AND ABSTRACTION PROCESS, MAILING THE FINAL RESULT TO THE ARTIST, HIS EVENTUAL FURTHER ACT OF ABSTRACTION COMPLETES THE PIECE.$P26
LEVEL OF HEAT
@
@THIS PIECE DEMARCATES CERTAIN PLACES IN THE MUSEUM AS "THERMAL EXPERIENCE ZONES," BESIDES DEMARCATING THEM FOR THE VIEWER, SOME INDIVIDUALS WILL BE ASKED TO SERVE AS SUBJECTS FOR HEAT TESTS.$P27
LOCATION PIECE #13
@
@THIS PIECE CONSISTS OF THE ARTIST'S COVERAGE FOR THE HAVERHILL PARTICIPATION IN THE WASHINGTON, D.C. PEACE MARCH OF NOVEMBER 15, 1969.$P28
VARIABLE PIECE #4
@
@THIS PIECE CONSISTS OF EXCHANGING A SECRET, WRITTEN ON PAPER, FOR A PHOTOCOPY OF ANOTHER PERSON'S SECRET.$P29
VARIABLE PIECE #5

@
@THIS PIECE CONSISTS OF A MYTH FABRICATED AND
PROMULGATED BY TEN STUDENTS AT NOVA SCOTIA COLLEGE
OF ART AND DESIGN, LAUNCHED IN THE FALL OF 1969.
THE FORM OF THE PIECE CONSISTS OF ALL DOCUMENTS RELATING
TO ITS EXISTENCE AS OF THE FOLLOWING APRIL FOOL'S DAY.$P30
VARIABLE PIECE #15
@
@THIS PIECE CONSISTS OF SIX DIFFERENT BETTING SYSTEMS
AND THEIR COMPARATIVE SUCCESS, AS TESTED AGAINST
THE RESULTS OF 84 NIGHTS OF RACING DURING THE SPRING,
1970 MEETING AT ROCKINGHAM PARK, N.H.$P31
THE SEVENTH INVESTIGATION
@
@THIS PIECE CONSISTS OF A SERIES OF CONCEPTUAL
DIRECTIVES, MYSTERIOUS AND "AMBIGUOUS",
TO APPEAR AS AN ADVERTISEMENT IN A LIBERAL MAGAZINE AND A FINANCIAL
NEWSPAPER, ON A BILLBOARD IN CHINATOWN AND A BANNER IN TURIN, ITALY,
AND IN ANOTHER ART MUSEUM CONTEXT.
(CHINESE TRANSLATION AND GRAPHICS BY H.KWAN LAU.)$P32
@SYSTEMS BURN-OFF X RESIDUAL SOFTWARE, 1969
@
@THE 33 PHOTOGRAPHS ON EXHIBITION WERE ORIGINALLY TAKEN BY THE ARTIST
IN MARCH OF 1969 DURING AN EXCURSION BY NEW YORK CRITICS AND PRESS
TO VIEW THE OPENING OF THE CORNELL UNIVERSITY "EARTH WORKS" EXHIBITION
@IN APRIL, L969, MR. LEVINE EXHIBITED 31,000 PHOTOGRAPHS CONSISTING
OF 31 SEPARATE IMAGES, 1,000 COPIES EACH, AT THE PHYLLIS KIND GALLERY,
CHICAGO. MOST WERE RANDOMLY DISTRIBUTED ON THE FLOOR AND COVERED
WITH JELLO; SOME WERE STUCK TO THE WALL WITH CHEWING GUM.
THE PHOTOGRAPHS WERE AVAILABLE FOR PURCHASE AT 1 DOLLAR EACH.$P33
WORK, A HAPPENING
@
@THIS PIECE (NOT EXECUTED) WOULD CONSIST OF THE SUCCESSIVE
PAINTING AND REPAINTING OF A BASEMENT HALLWAY BY
PROFESSIONAL CONTRACTORS ON NINE OCCASIONS.
THE ACTIVITY OF PAINTING TO BE RECORDED ON VIDEOTAPE
(ALONG WITH DISCUSSIONS OR MONOLOGUES BY PAINTERS)
AND SHOWN IN VARIOUS TYPES OF THEATERS, AND ADVERTISED.$P34
N ACCUMULATION OF INFORMATION TAKEN FROM HERE TO
THERE
@
@L. THE ARTIST MAY CONSTRUCT THE PIECE
@2. THE PIECE MAY BE FABRICATED
@3. THE PIECE NEED NOT BE BUILT
@
@(THE ABOVE IS THE PIECE ITSELF.)$P35
LETTER
@
@A LETTER ACCOMPANYING A PROPOSAL FOR A PIECE.$P36
@A ROOM SITUATION (PROXIMITY)
@
@THIS PIECE CONSISTS OF MR. ACCONCI, OR A SUBSTITUTE, INTRUDING ON
THE PERSONAL SPACE OF VISITORS TO THE SHOW. MR. ACCONCI WILL STAND
BESIDE AN INDIVIDUAL UNTIL HE MOVES AWAY.
*

```
TTY:←SYS:TRC

TRC
@"TRAC" IS A TRADE MARK AND SERVICE MARK OF THE ROCKFORD RESEARCH
$
```

FOUNDATION, INC., CAMBRIDGE, MASS

```
TTY*\*\:R\R\SYS:W7


.R PIP
*TTY:←SYS:W7
W7
@
@COPYRIGHT 1967 BY G. & C. MERRIAM CO.*
```

@INFORMATION
@
@THAT WHICH INFORMATION THEORY *D17 DEALS WITH. USUALLY
DEFINED AS SOMETHING TRANSMITTED FROM A SENDER TO A RECEIVER
WHICH SELECTS AMONG ALTERNATIVES KNOWN TO THE RECEIVER. 91
@
@THERE ARE TWO KINDS OF INFORMATION, DIGITAL *D32
AND ANALOG *D18. "DIGITAL" MEANS EXPRESSED IN A VOCABULARY
OF DISTINCT UNITS, SUCH AS THE ALPHABET: "ANALOG" MEANS
CONTINUOUSLY VARYING, LIKE THE VOLTAGE TO A LOUDSPEAKER.
PRINTED MUSICAL NOTES ARE DIGITAL; SOUND ITSELF IS ANALOG.D32 (97)
@
@DIGITAL
@
@A FORM OF INFORMATION *D31 MADE UP OF SYMBOLS, CHARACTERS
OR DISTINCT CHOICES.
@
@
@PROCESS ART
@
@ART *D2 CONSISTING OF PROCESSES.
@
@
@PERIPHERAL
@
@ANY EXTERNAL DEVICE WHICH MAY BE ATTACHED TO A COMPUTER *D3
FOR I-Ø *D9.D33 113
@
@
@IDIIOM
@
@DYNAMIC DISPLAY MADE BY INFORMATION DISPLAYS, INC., MOUNT KISCO, NEW
YORK. IT IS SEEN IN THIS SHOW PRESENTING AGNES DENES'
"MATRIX OF KNOWLEDGE AND TRIGONAL BALLET" *P11 AND
CARL FERNBACH-FLARSHEIM'S "THE CONCEPTUAL TYPEWRITER" *P13.
@
@
@ABSTRACT EXPRESSIONISM
@
@AMERICAN ART MOVEMENT OF THE LATE FORTIES AND FIFTIES.D34 126
@
@FAIL-SQUISH STRATEGY
@
@HEADS I WIN, TAILS YOU LOSE.
@
@
PROGRAM
@
@SERIES OF INSTRUCTIONS FOR A COMPUTER *D3. THESE CAN BE IN "MACHINE
LANGUAGE" (WHICH THE MACHINE IS WIRED TO ACCEPT) OR "HIGHER" LANGUAGES
(SUCH AS FORTRAN, TRAC *D22, SIMSCRIPT, ETC.).D35 137
@
@INTERCOURSE
@
@ACT OF RUNNING BETWEEN; COMMUNICATION.
@
@
@
@INPUT
@
@THE ACT OF PUTTING SOMETHING IN, OR THAT WHICH IS PUT IN,
USUALLY TO A COMPUTER. CF. OUTPUT *D28.D36 148
@
@CYBER-
@
@PREFIX FROM A GREEK WORD MEANING "STEERSMAN", USED IN WIENER'S
WORD "CYBERNETICS" *D20. TURNS UP IN SHADY NEW WORDS *D23 AND
COMPANY NAMES TRYING TO SOUND COMPUTERISH.
@
@
@HYPER-
@
@PREFIX MEANING EXTENDED OR MULTIDIMENSIONAL
(MATHEMATICAL SENSE) OR EXCESSIVE (MEDICAL SENSE).
HYPERTEXTS *D7 ARE EXTENDED AND MULTIDIMENSIONAL.D37 161
@
@LEVI-STRAUSS, CLAUDE
@
@FRENCH ANTHROPOLOGIST AND PHILOSOPHER CONCERNED WITH SYMBOLS, MYTHS
AND STRU@TURE IN ALL SOCIETIES.
@
@
@KILOHERTZ

@BIT
@
@THE AMOUNT OF INFORMATION *D31 REQUIRED TO DISTINGUISH BETWEEN TWO STATES, SUCH AS HEADS/TAILS, MALE/FEMALE, ETC. WE MAY THINK OF IT AS ONE FINGER (UP OR DOWN), ONE LIGHT (ON OR OFF), ETC. ALL DIGITAL *D32 INFORMATION CAN BE MEASURED IN BITS.D25
@
@LINEPRINTER
@
@PRINTING MACHINE ATTACHED TO A COMPUTER *D3 WHICH PRINTS A LINE AT A TIME AT GREAT SPEED.D26
@
@MONITOR
@
@TV SET CONNECTED DIRECTLY TO A NEARBY TV CAMERA RECORDING SYSTEM.
@
@
@TERMINAL
@
@IN COMPUTER *D3 TERMS, A TERMINAL IS A DEVICE AT WHICH A USER MAY INTERACT *D15 WITH A COMPUTER.
@
@
@OSCILLATOR
@
@DEVICE WHICH VIBRATES WHEN TURNED ON.D27
@
@
@DYNAMIC DISPLAY
@
@A DEVICE SUCH AS THE IDIIOM *D33 WHICH PRESENTS MOVABLE PICTURES OR TEXTS UNDER COMPUTER *D3 CONTROL.D28
@
@KEYBOARD
@
@A SET OF BUTTONS FOR TYPING INFORMATION INTO A COMPUTER *D3 OR OTHER PERIPHERALS *D32.
@
@
@OUTPUT
@
@THE ACT OF SENDING SOMETHING FORTH, OR THAT WHICH IS SENT FORTH, USUALLY FROM A COMPUTER. CF. EMANATION *D29. SEE ALSO EFFLUVIA *D31.D29
@
@EMANATION
@
@OUTPUT *D28.
@
@
@MYTHIC
@
@PERTAINING TO MYTHS.
@
@
@SYSTEM
@
@COMPLEX WHOLE HAVING A PURPOSE OR CHARACTER.D31
@
@EFFLUVIA
@
@DOODIE.
@

*TTY:←DTA1:PC/A
P1
@LABYRINTH *D8 IS A HYPERTEXT *D7 OR INTERACTIVE TEXT
 RETRIEVAL SYSTEM.
@
@YOU ARE PRESENTLY READING IT.
@
@
@THE RETRIEVAL PROGRAM FOR 'LABYRINTH' IS ONE OF THE VARIOUS
 PROGRAMS *D34 RUNNING TOGETHER ON THE PDP-8 *D4. THE CONTENTS
 HAVE BEEN COMPILED FROM THE 'SOFTWARE' CATALOGUE AND OTHER SOURCES.
@
@HYPERTEXTS ARE LIKE ORDINARY WRITING BUT MORE SO. THE ENFORCED
 SEQUENCE OF PRINT TECHNOLOGY IS GONE; ANYTHING CAN BE A FOOTNOTE
 TO ANYTHING ELSE.$P2
SOFTWARE FILMS
@
@THIS CONSISTS OF FILMS OF THE PARTICIPATING ARTISTS AND
 STAFF OF "SOFTWARE," TAKEN IN THE COURSE OF THE SHOW'S
 PREPARATION.
@THE FILMS ARE SHOWN IN CONTINUOUS LOOPS ON FIVE SCREENS
 FACING INWARD ON A COMMON AREA. A SEPARATE SOUND ZONE FOR
 EACH PARTICULAR SCREEN MUST BE FOUND BY THE VIEWER.$P3
RADIO FREE POETRY
@ (590 ON YOUR AM DIAL)
@
@THIS PIECE CONSISTS OF THE CONTINUOUS BROADCASTING OF
 RECORDED POETRY THROUGHOUT THE EXIBITION AREA.
 RADIOS MAY BE OBTAINED AT THE FRONT DESK.$P4
@SEEK
@
@THIS PIECE COMPRISES A COLLECTION OF LIVING
 GERBILS *D17, THEIR PARAPHERNALIA *D21
 AND EFFLUVIA *D31, A NUMBER OF
 CUBICAL BLOCKS, A GRAPPLER *D30 WITH SIGHTING MECHANISM,
 AND A COMPUTER *D3. THE COMPUTER IS PROGRAMMED
 TO STACK THE BLOCKS ENDLESSLY AROUND THE GERBILS.
 THE OVERALL SYSTEM IS PROGRAMMED ACCORDING TO
 A "FAIL-SQUISH" STRATEGY *D34. $P5
@
@WIRE TAP
@
@THIS PIECE CONSISTS OF RECORDED PHONE CONVERSATIONS BETWEEN
 THE ARTIST AND PERSONS CALLING HIM.$P6
ULTRASOUND WAVE PIECE
@
@THIS PIECE CONSISTS OF AN ULTRASONIC TRANSDUCER *D21 OUTPUTTING
 A CONTINUOUS TONE AT 40 KILOHERTZ *D37.$P7
VISITORS' PROFILE
@
@THIS IS A COMPUTER SYSTEM FOR COMPILING STATISTICAL DATA ON
 VISITORS TO THE EXHIBITION. IT IS AN ON-LINE SYSTEM, WHOSE
 EVER-CHANGING RESULTS ARE CONTINUOUSLY PRESENTED ON A PROJECTION
 SCREEN.
@A TERMINAL *D26 CONNECTED TO THE MAIN COMPUTER *D3 IS USED TO
 INTERVIEW VISITORS. THE COMPUTER PERFORMS CONTINUOUS RE-EVALUATION
 OF THE DATA, PRESENTING THE LATEST STATISTICAL BREAKDOWNS AT
 SHORT INTERVALS.$P8
@

@COMPUTER ART
@
@ART D2 WITH COMPUTERS *D3.
@
@
@INTERACTIVE
@
@CROSS-RESPONDING; IN THE DYADIC CASE, BEHAVIOR
OF ELEMENT A AFFECTS BEHAVIOR OF ELEMENT B, AND VICE
VERSA; ARBITRARILY EXTENSIBLE AS RELATION TO FIELD OF
N-TUPLES.D16
@
@WORD
@
@A COMPUTER "WORD" IS THE NUMBER OF BITS *D24 ON WHICH A
PARTICULAR COMPUTER *D3 *DF19 OPERATES AT A TIME. THE PDP-8 *D4
HAR A 12-BIT WORD.
@
@
@EARTH ART
@
@ART *D2 CONSISTING OF WORKS IN EARTH AND OTHER GEOLOGIC
SUBSTANCES.D17
@
@GERBIL
@
@WEE, TIM'ROUS BEASTIE.
@
@
@INFORMATION THEORY
@
@MATHEMATICAL THEORY WHICH MEASURES INFORMATION *D31
AND THE AMOUNTS OF INFORMATION WHICH CAN PASS THROUGH
SPECIFIC CHANNELS, SUCH AS A TELEPHONE OR THE SPINAL
CORD.
@
@THE THEORY APPLIES TO BOTH ANALOG *D18 AND DIGITAL *D32
INFORMATION, AS WELL AS CONVERSION BETWEEN THEM.D18
@
@ANALOG
@
@ANY TYPE OF INFORMATION *D31 COMING IN
CHANGEABLE MEASURABLE AMOUNTS, ESP. FLUCTUATING VOLTAGE.D19
@
@ARTIFICIAL INTELLIGENCE
@
@THE STUDY OF INTELLIGENT PROCESSES BY SIMULATING THOUGHT
WITH COMPUTERS *D3.D20
@
@CYBERNETICS
@
@THE SCIENCE OF CONTROL LINKAGES, EXPOUNDED BY THE LATE NORBERT
WIENER. PARTLY BECAUSE WIENER WAS HARD TO READ, IT CAME TO
BE CONFUSED WITH COMPUTER *D3 SCIENCE, ANOTHER OF HIS INTERESTS.
SEE "CYBER-" *D36.D21
@
@TRANSDUCER
@
@ANY DEVICE WHICH TURNS SIGNALS INTO MOTION OR VICE VERSA (SUCH
AS A MICROPHONE).
@
@
@PARAPHERNALIA
@
@FREQUENTLY-MISSPELLED WORD MEANING "ACCESSORIES".
@
@
@MINI-COMPUTER
@
@SMALL COMPUTER *D3; USUALLY ONE HAVING A WORD LENGTH OF
SIXTEEN BITS *D24 OR LESS.D22
@
@CONCEPTUAL ART
@
@ART *D2 CONSUMMATED IN THE PRESENTATION OF A CONCEPT.
@
@
@AUDIO
@
@SOUND; NOISE; THE SOUND PART OF SOMETHING.
@
@
@TRAC
@
@"TRAC" STANDS FOR "TEXT RECKONING AND COMPILING LANGUAGE" *TRC.D23
@
@CYBERCRUD

THINGS OVER ON PEOPLE USING COMPUTERS *D3. A RECENT COINAGE
BER" *D36.

ND ERROR, AND
R DOING SO.D24

@LABYRINTH
@
@MAZE WITH BULL IN THE MIDDLE.
@
@
@TIME-SHARING
@
@A SYSTEM WHEREBY A COMPUTER SERVES MORE THAN ONE
 USER AT THE SAME TIME. A TIME-SHARING PROGRAM IS
 CONTROLLING THIS SHOW'S PDP-8 *D4.D9
@
@DISPLAY
@
@TERMINAL *D26 WHICH PRODUCES TEXT OR PICTURES FOR
 A USER. THESE INCLUDE KEYSCOPES *D10 SUCH
 AS THE ONE YOU ARE NOW USING, AND DYNAMIC DISPLAYS *D27.
@
@
@NON-ART
@
@THAT WHICH IS NOT MADE ACCORDING TO ART'S LOGIC
 STRUCTURE.
@
@
@I-O
@
@INPUT *D35 OR OUTPUT *D28, USUALLY TO OR FROM COMPUTERS *D3.D10
@
@OMNIPRESENT
@
@PRESENT ALL OVER.
@
@
@KEYSCOPE
@
@TERMINAL *D26 LIKE THAT YOU ARE USING, COMBINING
 A DISPLAY *D9 WITH A KEYBOARD LIKE THAT ON A TYPEWRITER.
 THE DISPLAY IS USED FOR OUTPUT *D28 FROM THE COMPUTER.
 THE KEYBOARD *D28 FOR INPUT *D35 TO THE COMPUTER.D11
@
@POP ART
@
@ART *D2 MOVEMENT WHICH USURPS ELEMENTS OF POPULAR
 CULTURE, SUCH AS COMIC STRIPS, HAMBURGERS, ETC.
 BY DEFINITION MOST INFORMATION PROCESSING SYSTEMS COULD
 NOT BE USED BY POP ARTISTS. TELEPHONES AND TELEVISION COULD.D12
@
@ABSTRACT
@
@NOT CONCRETE, OR THE ATTRIBUTE OF AN ART *D2 ORK BY WHICH IT
 SEEMS TO SIGNIFY MORE INFORMATION *D31 THAN IT REVEALS.
@
@
@INTERFACE
@
@THE CONNECTION BETWEEN TWO MACHINES, SYSTEMS *D29
 OR PROGRAMS *4.D13
@
@HARDWARE
@
@THE CONCRETE OR PHYSICAL ASPECT OR STRUCTURE OF SOMETHING,
 AS DISTINCT FROM "SOFTWARE" *D1.D14
@
@MEMORY
@
@A COMPUTER MEMORY IS A PLACE WHERE INFORMATION *D31 IS STORED FOR
 USE IN A COMPUTER *D3. MEMORIES COME IN MANY SIZES AND SPEEDS:
@
@"CORE" MEMORY IS THE CENTRAL MEMORY OF A COMPUTER, WITH ACCESS
 TIME OF ONE OR TWO MILLIONTHS OF A SECOND; DISK MEMORY STORES
 INFORMATION ON A ROTATING DISK, WITH ACCESS TIME OF A THIRTIETH OF
 A SECOND; TAPE MEMORY STORES INFORMATION ON A TAPE, WITH ACCESS TIME
 OF SECONDS OR MINUTES.D15

*TTY:-S\S\DTA1:DC/A
D1
@
@SOFTWARE
@
@THIS WORD HAS A GROWING RANGE OF MEANINGS WITH THE
COMMON MEANING OF "THAT WHICH IS NOT HARDWARE".
@IN COMPUTERS *D3, SOFTWARE CONSISTS OF THE PROGRAMS *D34
THAT MAKE THE COMPUTERS WORK.
@IN THE CONTEXT OF THE PRESENT ART SHOW, "SOFTWARE" MEANS THE
TOTAL INFORMATIONAL FLUX SURROUNDING BOTH CONCRETE AND TRANSACTIONAL
EXISTENCE.D2
@
@ART
@
@THE FOLLOWING DEFINITIONS OF "ART" ARE FROM WEBSTER'S
SEVENTH NEW COLLEGIATE DICTIONARY *W7.
@
@4A: THE CONSCIOUS USE OF SKILL, TASTE, AND CREATIVE
IMAGINATION IN THE PRODUCTION OF AESTHETIC OBJECTS;
ALSO: WORKS SO PRODUCED.
@B: THE CRAFT OF THE ARTIST.
@C (1): FINE ARTS (2): ONE OF THE FINE ARTS (3): A
GRAPHIC ART.D3
@
@PDP-8
@
@COMPUTER
@
@A COMPUTER-- WE SPEAK HERE ONLY OF DIGITAL COMPUTERS,
THE IMPORTANT KIND-- IS IN REALITY AN ALL-PURPOSE
MACHINE, COMBING THE FASCINATIONS OF CROSSWORD
PUZZLES, ELECTRIC TRAINS, AND MAGIC.
@A COMPUTER HAS NO INHERENT PURPOSE OR FUNCTION; IT
FOLLOWS DIRECTIONS CONTAINED IN A CHANGEABLE STORED
PROGRAM *D34. BECAUSE ITS PROGRAMS MAY BE INTERTWINED AND
PERPLECTED TO A HIGH DEGREE, THE COMPUTER CAN BE
TRANSMUTED TO A DELICATELY AND DEXTROUSLY RESPONDING
ENTITY. BUT THE PROGRAMMED COMPUTER SYSTEM USUALLY TAKES ON
ASPECTS OF THE PERSONALITY OF THE PERSON WHO DESIGNED IT. AND
THIS IS BOTH THE PROBLEM AND THE HOPE.D5
@
@SELFLESS
@
@CF. "OMNIPRESENT" *D10
@
@
@AMERICAN MOTORS CORPORATION
@
@ONE OF THE FOUR LARGEST AUTOMOBILE MANUFACTURERS
IN THE UNITED STATES; BUILDERS OF THE AMBASSADOR,
REBEL, RAMBLER, JAVELIN, AMX, HORNET, AND GREMLIN.D6
@
@PRESTIDIGITATION
@
@MAGIC, ESPECIALLY THAT ACCOMPLISHED BY RAPIDLY MOVING DIGITS.
@
@
@DIGITAL EQUIPMENT CORPORATION
@ MAYNARD, MASS.
@
@LARGEST MAKER OF SMALL COMPUTERS
AND A SMALL MAKER OF LARGE COMPUTERS;
DONOR TO "SOFTWARE" SHOW OF PDP-8
*D4 COMPUTER *D3, HERE OPERATING
UNDER A TIME-SHARING *D8 SYSTEM *D29.D7
@
@HYPERTEXT
@
@FORM OF WRITING WHICH BRANCHES OR PERFORMS UNDER
USER CONTROL; VARIOUSLY CONNECTED PARTS MAY BE AVAILABLE WITHOUT
DIFFICULTY. YOU ARE NOW IN ONE. HYPERTEXTS ARE IMPRACTICAL
WITHOUT COMPUTERS. SEE "HYPER-" *D36.D8

```
 TTU:S\S\-SYS\SYS-:UTT\

*TTY:-SYS:DPC
DP
@     DIRECTORY OF THE PIECES
@
@LABYRINTH *P1
@     NED WOODMAN & THEODOR H. NELSON
@SOFTWARE FILMS *P2
@     VAN SCHLEY
@RADIO FREE POETRY *P3
@     GIORNO POETRY SYSTEMS
@SEEK *P4
@     NICHOLAS NEGROPONTE & THE ARCHITECTURE MACHINE GROUP
@WIRE TAP *P5
@     LES LEVINE
@ULTRASOUND WAVE PIECE *P6
@     ROBERT BARRY
@VISITORS' PROFILE *P7
@     HANS HAACKE
@NEWS *P8
@     HANS HAACKE
@A.I.R. (ARTIST IN RESIDENCE) *P9
@     LES LEVINE
@DIALECTIC TRIANGULATION: A VISUAL PHILOSOPHY *P10
@     AGNES DENES
@MATRIX OF KNOWLEDGE & TRIGONAL BALLET *P11
@     AGNES DENES
@THE BOOLEAN IMAGE *P12
@     CARL FERNBACH-FLARSHEIM
@THE CONCEPTUAL TYPEWRITER *P13
@     CARL FERNBACH-FLARSHEIM
@VISION SUBSTITUTION SYSTEM *P14
@      SMITH-KETTLEWELL INSTITUTE OF VISUAL SCIENCE
@THE CONVERSATIONALIST *P15
@     DAVID ANTIN
@INTERACTIVE PAPER SYSTEMS *P16
@     SONIA SHERIDAN
@COMPOSER *P17
@     ALLEN RAZDOW & PAUL CONLY
@FLOOR SHOW *P18
@     SCOTT BRADNER & JACK NOLAN
@SOLAR AUDIO WINDOW TRANSMISSION *P19
@     TED VICTORIA
@PAINTING FOR KUBLER *P20
@     JOHN BALDESSARI
@CREMATION PIECE *P21
@     JOHN BALDESSARI
@DOCUMENTATION OF SELECTED MENTAL AND PHYSICAL CHARACTERISTICS OF
 DONALD BURGY *P22
@      DONALD BURGY
@QUESTIONS-ANSWERS *P23
@     DONALD BURGY
@ORDER-IDEA *P24
@     DONALD BURGY & ROBERT DUNCAN ENZMANN
@TIME-INFORMATION IDEA #2 *P25
@      DONALD BURGY
@LEVEL OF HEAT *P26
@     JOHN GOODYEAR
@LOCATION PIECE #13 *P27
@      DOUGLAS HUEBLER
@VARIABLE PIECE #4 *P28
@      DOUGLAS HUEBLER
@VARIABLE PIECE #5 *P29
@VARIABLE PIECE #15 *P30
@      DOUGLAS HUEBLER
@THE SEVENTH INVESTIGATION *P31
@     JOSEPH KOSUTH
@SYSTEMS BURNOFF X RESIDUAL SOFTWARE *P32
@      LES LEVINE
@WORK, A HAPPENING *P33
@     ALLAN KAPROW
@AN ACCUMULATION OF INFORMATION TAKEN FROM HERE TO THERE *P34
@     LAWRENCE WEINER
@LETTER *P35
@     NAM JUNE PAIK
@ROOM SITUATION (PROXIMITY) *P36
$
@ROOM SITUATION (PROXIMITY) *P36
$
*
```

*

TTY:SYS:\:SYS:\:-SYS:ST

@ START OF CATALOGUE
@(WHEN YOU WANT TO READ PAST THE END OF THE SCREEN, TXPD F TO GO FORWARD.(
@
@
@ L@BYRINTH
@
@
@ A HYPERTEXT
@ ABOUT THE SHOW
@
@ SOFTWARE
@AN EXHIBITION AT THE JEWISH MUSEUM AND RLHTHPLNH@N INSTITUTION
@
@
@ SPONSORDD BY
@ AMERICAN MOTORS
@
@WITH CONTRIBUTIONS FROM DIGITAL EQUIPMENT CORPORATION AND OTHER COMPANIES
@
@ CREATED BX J@BJ BURNHAM
@ AND STAFF *RT
@
@(AN ASTERISK MEANS A LINKED PIECE OF TEXT AT THIS POINT. TO JUMP TO THE LINKED TEXT, TYPE THE CODE APPEARING AFTER THE ASTDRHRJ. JTMP FOR PRACTICE *JP)
@
@ , - - - - - - - - - - - - - - - - - - -
@
@ IN THIS HYPERTEXT, THESE ARE THE FIRST THINGS YOU CAN GO TO:
@
@DIRECTORY OF THE PHDBDR *DP
@
@BURNHAM ON THE PIECES *BP
@
@GLOSSARY *G
@
@
@EXHIBITION STAFF *ST
@
$

JV

$JV
●GLAD YOU GOT HERE. MANY DO NOT. WE OFFER:
●
●
●COMMENTS *C
●
●PAROCHIAL CRUD *PSH
$C
THIS SPACE HAS BEEN RESERVED FOR MATERIAL (OR IMMATERIAL) THAT TURNS UP AFTER THE SHOW OPENS.
$PSH
●WILL THE PLUGS FIT THE SOCKETS? SOCK IT TO THE ART *D2 WORLD WITH JACK AND THE SOFT-CORE TECHNOLOGISTS.
●(DADA *DAD, GRUNT *GR, HAACKE *HAK, LEVINE *LEV)
$DAD
●DADA PROCESSING AND BULLSHIT ARTISTS IS WHAT THEY SHOULD CALL THIS SHOW *SZ. (STAFF MEMBER)

$R
●T'S A VERY DEPRESSING SHOW *SZ. EVEN THE GERBILS *D17 ARE RATLIKE. (STAFF MEMBER)
●
●IF YOU HUM A FEW BARS I CAN FAKE IT *P17. (THE COMPUTER *D3)

$Z
●MITH: I USED TO KNOW WHAT ART *D2 WAS.
●JONES: SO? YOU STILL KNOW WHAT ART WAS. *AZ

$AZ
●THIS SHOW IS STATE OF THE ART, BUT WITH INTERFACES *D12 BEYOND BELIEF. AT EVERY INTERFACE IS AN INSANE JUNCTION. (DAVID ANTIN) *H28

$28
● ENJOYED ALL TWENTYEIGHT FLAVORS, AT THE HOWARD JOHNSON MOTEL. (STAFF MEMBER)

$LEV
●*P5, *P9, *P32
●MORE FOR LES!
●
●*P9: ALOFT WITH LEVINE! WHAT COULD BE HIGHER? (STAFF MEMBER)

$HAK
●P7
●TALLY HAUT!

5

START OF CATALOGUE
(WHEN YOU WANT TO READ PAST THE END OF THE SCREEN, TYPE "F" TO GO FORWARD.)

LABYRINTH

A HYPERTEXT ABOUT THE SHOW

SOFTWARE

AN EXHIBITION AT THE JEWISH MUSEUM AND SMITHSONIAN INSTITUTION

SPONSORED BY
AMERICAN MOTORS

WITH CONTRIBUTIONS FROM DIGITAL EQUIPMENT CORPORATION AND OTHER COMPANIES

CREATED BY JACK BURNHAM
AND STAFF

(AN ASTERISK MEANS A LINKED PIECE OF TEXT AT THIS POINT. TO JUMP TO THE LINKED TEXT, TYPE THE CODE APPEARING AFTER THE ASTERISK. JUMP FOR PRACTICE *JP)

- - - - - - - - - - - - - - - - - - - -

IN THIS HYPERTEXT, THESE ARE THE FIRST THINGS YOU CAN GO TO:

DIRECTORY OF THE PIECES *DP

BURNHAM ON THE PIECES *BP

GLOSSARY *G

JIVE *JV

5

```
.S\S\TTY:←SYS:ST2
TTY?
.R PIP
*TTY:←SYS:ST2
$S
@      START OF CATALOGUE
@(WHEN YOU WANT TO READ PAST THE END OF THE SCREEN, TYPE "P" TO GO
 FORWARD.)
@
@
@           LABYRINTH
@
@
@         A HYPERTEXT
@       ABOUT THE SHOW
@
@           SOFTWARE
@AN EXHIBITION AT THE JEWISH MUSEUM AND SMITHSONIAN INSTITUTION
@
@
@     SPONSORED BY
@       AMERICAN MOTORS
@
@WITH CONTRIBUTIONS FROM DIGITAL EQUIPMENT CORPORATION AND OTHER
 COMPANIES
@
@      CREATED BY JACK BURNHAM
@           AND STAFF *RT
@
@(AN ASTERISK MEANS A LINKED PIECE OF TEXT AT THIS POINT.  TO JUMP TO
 THE LINKED TEXT, TYPE THE CODE APPEARING AFTER THE ASTERISK.  JUMP
 FOR PRACTICE *JP)
@
@   , - - - - - - - - - - - - - - - - - -
@
@      IN THIS HYPERTEXT, THESE ARE THE FIRST THINGS YOU CAN GO TO:
@
@ DIRECTORY OF THE PIECES *DP
@
@
@GLOSSARY *G
@
@
@EXHIBITION STAFF *ST
@
$
*
*
*
```

5
1989

```
$S
@      START OF CATALOGUE
@(WHEN YOU WANT TO READ PAST THE END OF THE SCREEN, TYPE "F" TO GO
 FORWARD.)
@
@
@            LABYRINTH
@
@
@          A HYPERTEXT
 @        ABOUT THE SHOW
@
@             SOFTWARE
@AN EXHIBITION AT THE JEWISH MUSEUM AND SMITHSONIAN INSTITUTION
@
@
@    SPONSORED BY
@      AMERICAN MOTORS
@
@WITH CONTRIBUTIONS FROM DIGITAL EQUIPMENT CORPORATION AND OTHER
 COMPANIES
@
@     CREATED BY JACK BURNHAM
@           AND STAFF
@
@(AN ASTERISK MEANS A LINKED PIECE OF TEXT AT THIS POINT.  TO JUMP TO
 THE LINKED TEXT, TYPE THE CODE APPEARING AFTER THE ASTERISK.  JUMP
 FOR PRACTICE *JP)
@
@  - - - - - - - - - - - - - - - - - - -
@
@      IN THIS HYPERTEXT, THESE ARE THE FIRST THINGS YOU CAN GO TO:
@
@DIRECTORY OF THE PIECES *DP
@
@BURNHAM ON THE PIECES *BP
@@
@GLOSSARY *G
@
@
@JIVE *JV
```

GLOSSARY

MANY WORDS ARE FLOATING AROUND.
WE OFFER YOU DEFINITIONS IN GARLANDS.

THEME GARLAND:
SOFTWARE *D1, HARDWARE *D13.
LEVI-STRAUSS *D37, MYTHIC *D29.
ART *D2
COMPUTER *D3.

ART GARLAND:
ART *D2.
CONCEPTUAL ART *D22, POP ART *D11, EARTH ART *D16.
PROCESS ART *D32, ABSTRACT *D12, ABSTRACT EXPRESSIONISM *D33.
COMPUTER ART *D15, NON-ART *D9.

HIGHFALUTIN TECH TERM GARLAND:
CYBERNETICS *D20, HEURISTIC *D23, INFORMATION THEORY *D17, TRANSDUCER *D21, INTERFACE *D12, SYSTEM *D29, PRESTIDIGITATION *D26.

EVERYDAY TECH TERMS:
BIT *D24, DIGITAL *D32, ANALOG *D18, MEMORY *D14, WORD *D16.
PROGRAM *D34.
TERMINAL *D26, INPUT *D35, OUTPUT *D28, I-O *D9.
LINEPRINTER *D25, MONITOR *D36, DYNAMIC DISPLAY *D27.
PDP-8 *D4, INTERFACE *D12, TIME-SHARING *D28.
MINI-COMPUTER *D31, PERIPHERAL *D32, INFORMATION *D31.

MISCELLANEOUS:
LABYRINTH *D8.
AMERICAN MOTORS CORPORATION *D5.
KEYSCOPE *D10, HYPERTEXT *D7, SYNTHESIZER *D30.

AND OTHERS.

S JP
•GOOD! YOU MADE IT. NOW RETURN TO WHERE YOU WERE BY TYPING "R."

↑C – monitor
↑L – Edit

TO START PS-8 SOFTWARE

Press STOP
Set address reg to 00 7600
Press Load Addr several times
Start

(. = resolve pt.)

COMMANDS (. = COMMAND MODE)

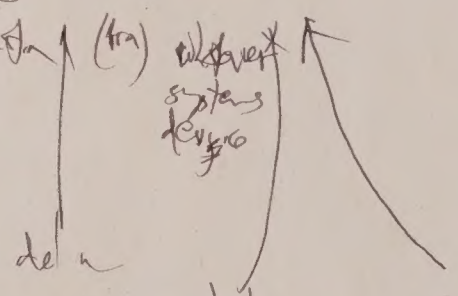
R ... start (run)

R PIP

PIP MODE

* [its reply; it's started]

* TTY:←SYS:/L



EDIT MODE (# = EDIT MODE)

control Form: [command from input

R ~~run~~ read into core
N new [new block]
E exit file
C correct
L list
= question
• print loc
• = give me current line no.
/ last line in this page
/= what is line no. in page of last substitute line

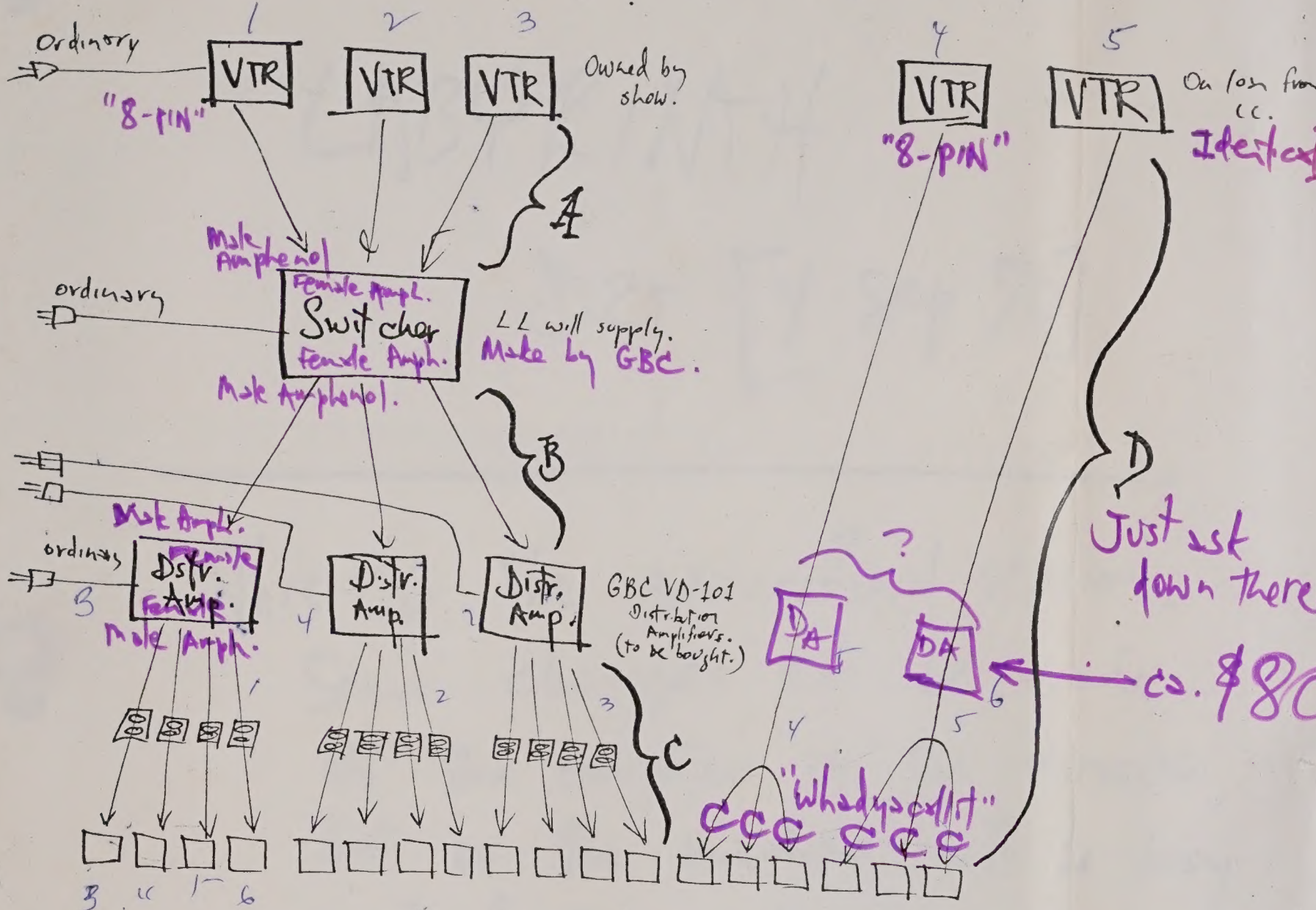
See Steve Lefkovitz, by appt.; ~~but~~ insist.

LEVINE SETUP.

~~AUGUST~~ 17 AUGUST.

As reconstructed from phone conversation of 23 July. (28 July)

to be confirmed by LL, and uncertainties resolved, as per list at bottom.



A. "8-PIN" Male

~~Male BNC (VTR end)~~ (or whatever)

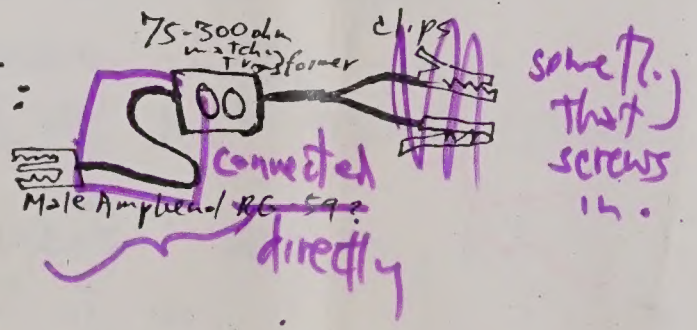
12 feet coax.

Male Amphenol. ~~RG 59?~~

What? B. ~~Amphenol to Amphenol? How long?~~

But how long? C. the GBC-TV special @ $5.95: Less 40%

74 Fifth Ave.
989-9433



What? D. ~~What?~~

BNC to clips in parallel?

How long?

Ted

LABYRINTH

D2T [4 Sep 70]

This is the semi-final version.
Some changes can be made
at the computer in the Museum,
but as the machine will be busy
most of the countdown week,
and so will Skip and Ted,
these changes will have to be few
and simple- and <u>small</u>.

The definitions are nearly correct as typed.
A number of errors remain in the piece
descriptions. PLEASE TELL ME ANY UNMARKED ONES.

I intended to add a "comments" section, but
time ran out. Hope to put it in.

WE MAY BE OUT OF SPACE, in which case the
'Artist' items will be thrown out in favor of "Comments."

S

@ START OF CATALOGUE
@(WHEN YOU WANT TO READ PAST THE END OF THE SCREEN, TYPE "F" TO GO FORWARD.)
@
@
@ LABYRINTH
@
@
@ A HYPERTEXT
@ ABOUT THE SHOW
@
@ SOFTWARE
@AN EXHIBITION AT THE JEWISH MUSEUM AND SMITHSONIAN INSTITUTION
@
@
@ SPONSORED BY
@ AMERICAN MOTORS
@
@WITH CONTRIBUTIONS FROM DIGITAL EQUIPMENT CORPORATION AND OTHER COMPANIES
@
@ CREATED BY JACK BURNHAM
@ AND STAFF *ST
@
@(AN ASTERISK MEANS A LINKED PIECE OF TEXT AT THIS POINT. TO JUMP TO THE LINKED TEXT, TYPE THE CODE APPEARING AFTER THE ASTERISK. JUMP FOR PRACTICE *JP)
@
@ - - - - - - - - - - - - - - - - - - -
@
@ IN THIS HYPERTEXT, THESE ARE THE FIRST THINGS YOU CAN GO TO:
@
@DIRECTORY OF THE PIECES *DP
@
@BURNHAM ON THE PIECES *BP
@
@GLOSSARY *G
@
@
@EXHIBITION STAFF *ST
@
@COMMENTS AND FUGITIVE SCRAPS *CFS

```
DP
@      DIRECTORY OF THE PIECES
@
@LABYRINTH *P1
@      NED WOODMAN & THEODOR H. NELSON
@SOFTWARE FILMS *P2
@      VAN SCHLEY
@RADIO FREE POETRY *P3
@      GIORNO POETRY SYSTEMS
@SEEK *P4
@      NICHOLAS NEGROPONTE & THE ARCHITECTURE MACHINE GROUP
@LINE TAP *P5
@      LES LEVINE
@ULTRASOUND CAVE PIECE *P6
@      ROBERT BARRY
@VISITORS' PROFILE *P7
@      HANS HAACKE
@NEWS *P8
@      HANS HAACKE
@A.I.R. (ARTIST IN RESIDENCE) *P9
@      LES LEVINE
@DIALECTIC TRIANGULATION: A VISUAL PHILOSOPHY *P10
@      AGNES DENES
@MATRIX OF KNOWLEDGE & TRIGONAL BALLET *P11
@      AGNES DENES
@THE BOOLEAN IMAGE *P12
@      CARL FERNBACH-FLARSHEIM
@THE CONCEPTUAL TYPEWRITER *P13
@      CARL FERNBACH-FLARSHEIM
@VISION SUBSTITUTION SYSTEM *P14
@      SMITH-KETTLEWELL INSTITUTE OF VISUAL SCIENCE
@THE CONVERSATIONALIST *P15
@      DAVID ANTIN
@INTERACTIVE PAPER SYSTEMS *P16
@      SONIA SHERIDAN
@ARP-COMPUTER PIECE *P17
@      ALLEN RAZDOW & PAUL CONLY
@FLOOR SHOW *P18
```

DP, p. 2

3 DP, T.C

@ SCOTT BRADNER & JACK NOLAN
@SOLAR AUDIO WINDOW TRANSMISSION *P19
@ TED VICTORIA
@LOST PAINTING FOR KUBLER *P20
@ JOHN BALDESSARI
@CREMATION PIECE *P21
@ JOHN BALDESSARI
@DOCUMENTATION OF SELECTED MENTAL AND PHYSICAL CHARACTERISTICS OF DONALD BURGY *P22
@ DONALD BURGY
@LIE DETECTOR WORK *P23
@ DONALD BURGY
@ORDER-IDEA *P24
@ DONALD BURGY & ROBERT DUNCAN ENZMANN
@TIME-INFORMATION IDEA #2 *P25
@ DONALD BURGY
@LEVEL OF HEAT *P26
@ JOHN GOODYEAR
@LOCATION PIECE #13 *P27
@ DOUGLAS HEUBLER
@VARIABLE PIECE #4 *P28
@ DOUGLAS HEUBLER
@VARAIBLE PIECE #5 *P29
@ DOUGLAS HEUBLER
@VARIAIBLE PIECE #15 *P30
@ DOUGLAS HEUBLER
@THE SEVENTH INVESTIGATION *P31
@ JOSEPH KOSUTH
@SYSTEMS BURNOFF X RESIDUAL SOFTWARE *P32
@ LES LEVINE
@"WORK," A HAPPENING *P33
@ ALLAN KAPROW
@AN ACCUMULATION OF INFORMATION TAKEN FROM HERE TO THERE *P34
@ LAWRENCE WEINER
@LETTER *P35
@ NAM JUNE PAIK
@ROOM SITUATION (PROXIMITY) *P36
@ VITO ACCONCI

BP.
.@BURNHAM ON THE PIECES
@
@HERE ARE SOME VERY BRIEF IDEAS, THOUGHTS, SUGGESTIONS OF AN "ESTHETIC" NATURE ABOUT A GOOD NUMBER OF PIECES IN THE SHOW. SOME PIECES I DRAW A BLANK ON-- SOME I DON'T THINK HAVE ANY ESTHETIC SIGNIFICANCE WHATSOEVER.
@
@LABYRINTH *B1
@ROOM SITUATION (PROXIMITY) *B36
@THE CONVERSATIONALIST *B15
@CREMATION PIECE *B21
@ULTRASOUND WAVE PIECE *B6
@VISION SUBSTITUTION SYSTEM *P14
@ORDER-IDEA *B24
@DOCUMENTATION OF SELECTED MENTAL AND PHYSICAL CHARACTERISTICS OF DONALD BURGY *B22
@RADIO FREE POETRY *B3
@LEVEL OF HEAT *B26
@VISITORS' PROFILE *B7
@VARIABLE PIECE #5 *B29
@THE SEVENTH INVESTIGATION *B31
@SYSTEMS BURNOFF X RESIDUAL SOFTWARE *B32
@A.I.R. *B9
@SEEK *B4
@INTERACTIVE PAPER SYSTEMS *B16
@SOLAR AUDIO WINDOW TRANSMISSION *B19
@WIRE TAP *B5
@NEWS *B8

```
P1
@LABYRINTH *DXX IS A HYPERTEXT *DXX OR INTERACTIVE TEXT
 RETRIEVAL SYSTEM.
@
@YOU ARE PRESENTLY READING IT.
@
@
@THE RETRIEVAL PROGRAM FOR 'LABYRINTH' IS ONE OF THE VARIOUS
 PROGRAMS *DFX RUNNING TOGETHER ON THE PDP-8 *DFX THE CONTENTS
 HAVE BEEN COMPILED FROM THE 'SOFTWARE' CATALOGUE AND OTHER SOURCES.
@
@HYPERTEXTS ARE LIKE ORDINARY WRITING BUT MORE SO. THE ENFORCED
 SEQUENCE OF PRINT TECHNOLOGY IS GONE; ANYTHING CAN BE A FOOTNOTE
 TO ANYTHING ELSE.
```

```
P1
@
@ART IN THE MOST LITERAL SENSE IS A SERIES OF DIALECTICAL SYNTHESES
 EMBODIED IN ART OBJECTS OR ART PERFORMANCES. LIKE LANGUAGE, ART
 CONTAINS AN IMPLICIT LOGIC STRUCTURE AND SIGN SYSTEM, BOTH RATHER
 FLEXIBLE WITHIN BOUNDS. THE CONVERSATIONS IN LABYRINTH *P1 REFLECT
 THE INTERACTIONS BETWEEN ARTISTS IN THE ART CONTEXT IN EXACTLY THE
 SAME WAY.
```

P2
SOFTWARE FILMS
@
@THIS CONSISTS OF FILMS OF THE PARTICIPATING ARTISTS AND STAFF OF "SOFTWARE," TAKEN IN THE COURSE OF THE SHOW'S PREPARATION.
@THE FILMS ARE SHOWN IN CONTINUOUS LOOPS ON FIVE SCREENS FACING INWARD ON A COMMON AREA. A SEPARATE SOUND ZONE FOR EACH PARTICULAR SCREEN MUST BE FOUND BY THE VIEWER.

A2
@THE ARTIST SAYS:
@"THE TECHNIQUES EMPLOYED BY THE FILMS ARE STRAIGHTFORWARD IN THE "CINEMA VERITE" TRADITION; NO TRICKS OR GIMMICKS ARE USED. THE INFORMALITY SHOULD ASSIST THE VIEWER TO GRASP THE NATURE OF HIS TECHNOLOGICAL ENVIRONMENT BY THE EXPOSURE AND VARIOUS ASPECTS OF IT BEING USED IN WAYS TO WHICH HE IS UNACCUSTOMED.
@"THE FILMS WILL MAKE NO DIRECT STATEMENT. THEIR PURPOSE LIES IN ACCUMULATING THE DATA FORWARDED BY THE PARTICIPANTS IN THE SHOW AND DISSEMINATING IT CONTINUALLY TO EACH ENTRANT IN THE MUSEUM. THERE WILL BE NO BEGINNING NOR END.
@"EMPHASIZED IS THE PARTICULAR RELATIONSHIP OF THE ARTIST TO THE COMPUTER AND OTHER LESS SOPHISTICATED MACHINES AS OPPOSED TO THE UTILITARIAN AND COMMERCIAL USAGE FOR WHICH THEY WERE ORIGINALLY INTENDED."

B3
@
@DISSEMINATING POETRY VIA THE ELECTRONIC MEDIA IS PROBABLY NOT ART
EXCEPT FOR ONE THING. GIORNO USES THE POET AS A COMMUNICATION
TESTING GROUND IN A SEMI-FREE SOCIETY. THE "ART" BECOMES OUR
RESPONSES TO RESPONSES-- SOME OF US MAY EVEN ENJOY THE POETRY
QUA POETRY.

A3
@THE ARTIST CONCEIVES "RADIO FREE POETRY" TO BE A PART
OF A LARGER PIECE, "GUERRILLA RADIO", A NETWORK
OF RADIO STATIONS TO BE CONNECTED WITH "THE MOVEMENT."

P3
RADIO FREE POETRY
@ (590 ON YOUR AM DIAL)
@
@THIS PIECE CONSISTS OF THE CONTINUOUS BROADCASTING OF
RECORDED POETRY THROUGHOUT THE EXIBITION AREA.
RADIOS MAY BE OBTAINED AT THE FRONT DESK.

P4

SEEK
@
@THIS PIECE COMPRISES A COLLECTION OF LIVING GERBILS *D17, THEIR PARAPHER *D17 AND EFFLUVIA *D31, A NUMBER OF CUBICAL WOODEN BLOCKS, A GRAPPLER *D30 WITH SIGHTING MECHANISM, AND A COMPUTER *D3.
THE COMPUTER IS PROGRAMMED TO STACK THE BLOCKS ENDLESSLY AROUND THE GERBILS. THE GERBILS ARE PROGRAMMED TO ACT CASUAL. THE OVERALL SYSTEM IS PROGRAMMED ACCORDING TO A "FAIL-SQUISH" STRATEGY *D34.

B4
@
@SEEK *P4 IS THE FIRST PIECE OF COMPUTER ART *DFX. ALL PREVIOUS COMPUTER ART WAS A MATTER OF USING THE COMPUTER *DFX TO "SIMULATE" PREVIOUS ART IDEAS. IN EFFECT THE COMPUTER NEVER ENTERED THE ART CONTEXT. IN THIS INSTANCE SEEK ACTS AS A PARADIGM FOR THE IDEA OF MAKING ART. HENCE WE WOULD HAVE TO LOOK AT ART AS THE CONSTANT REARRANGING OF SIGNS (BLOCKS) UNTIL ALL POSSIBLE SIGNS AND ARRANGEMENTS HAVE BEEN EXHAUSTED. THIS WOULD COME ABOUT IF THE COMPUTER AND GERBILS REACHED AN AGREEMENT ON THE OPTIMUM POSSIBLE HOUSING ARRANGEMENT, WHICH CONSIDERING THE GOALS OF THE PROGRAM IS UNLIKELY.

T4
@TECHNICALLY, THE SETUP CONSISTS OF A SENSING DEVICE AND A GRAPPLER *DFX THE SENSING DEVICE SEES THE REFLECTIONS OF LIGHT FROM THE CUBES, AND THE GRAPPLER MOVES TO RESTACK THE BLOCKS.
@BOTH OF THESE SUBSYSTEMS ARE UNDER CONTROL OF AN INTERDATA MINI-COMPUTER *DFX. THE COMPUTER CONTAINS A WELL-PACKED PROGRAM FOR CONTROLLING THE ACTIVITIES OF THE SENSOR AND *DXX GRAPPLER IN SUCH A WAY AS TO STACK THE BLOCKS.
@THE SAFETY OF THE GERBILS IS ASSURED BY MECHANISMS WHICH KEEP A BLOCK FROM BEING SET DOWN IF IT MEETS SOFT RESISTANCE.

P5
@
@WIRE TAP
@
@THIS PIECE CONSISTS OF RECORDED PHONE CONVERSATIONS BETWEEN
THE ARTIST AND PERSONS CALLING HIM.

B5
@
@WIRE TAP IS AN AMERICAN STILL-LIFE OF THE 1970'S.
IT EXORCISES OUT FEARS ABOUT MONITORING PRIVATE
INFORMATION BY MAKING THE ACT OF WIRETAPPING A PUBLIC
EVENT.

P6
ULTRASOUND WAVE PIECE
@
@THIS PIECE CONSISTS OF AN ULTRASONIC TRANSDUCER *DXX OUTPUTTING A CONTINUOUS TONE AT 40 KILOHERTZ *DXX.

B6
@ULTRASONIC WAVE PIECE *P6: MOST VISITORS WILL OVERLOOK BARRY'S *A6 PIECE OR CATCH IT QUICKLY IN THE CATALOG, BUT WITHOUT VERY MUCH EFFORT WE CAN SEE THE VALUE OF USING OUR SENSES NONDIRECTIVLY--SWITCHING OFF THE MUSEUM-VIEWING PROGRAM. BARRY IS ASKING US TO USE OUR IMAGINATIONS TO "THINK" ART, NOT SEE IT.

A6
@THE ARTIST EXPLAINS THAT THIS PIECE FILLS ITS SURROUNDING AREA WITH INVISIBLE, CHANGING PATTERNS AND FORMS.

T6
@THIS IS ACTUALLY HALF OF A BURGLAR ALARM. THE HALF HERE DISPLAYED GIVES OFF A HIGH-PITCHED SQUEAL; THE OTHER HALF SENSES INTERRUPTIONS, AS MADE BY A BURGLAR OR OTHER INTERLOPING SHAPE, IN THE PATTERNS OF SOUND.
@WHILE SUPPOSEDLY 40 KILOHERTZ *DXX CANNOT BE HEARD BY HUMAN BEINGS, PEOPLE SOMETIMES COMPLAIN ABOUT THE NOISE.

P7
VISITORS' PROFILE
@
@THIS IS A COMPUTER SYSTEM FOR COMPILING STATISTICAL DATA ON VISITORS TO THE EXIBITION. IT IS AN ON-LINE *DFX SYSTEM, WHOSE EVER-CHANGING RESULTS ARE CONTINUOUSLY PRESENTED ON A PROJECTION SCREEN.
@TERMINALS *DFX CONNECTED TO THE MAIN COMPUTER *DFX ARE USED TO INTERVIEW VISITORS. HE COMPUTER PERFORMS CONTINUOUS RE-EVALUATION OF THE DATA, PRESENTING THE LATEST STATISTICAL BREAKDOWNS AT SHORT INTERVALS.

B7
VISITORS' PROFILE *P7: THE PROFILE USES STATISTICS GATHERED FROM VISITORS TO SOFTWARE AS AN "ART OBJECT". THUS THE OBJECT GROWS TO COMPLETION THROUGHOUT THE ENTIRE DURATION OF THE EXHIBITION. IN ITS INCOMPLETE STATE PROFILE IS STILL A FINITE WORK TO BE REALIZED. HAACKE IS SAYING THAT THIS IS ANOTHER "PICTURE" FOUND IN A MUSEUM.

B8
@
@HAACKE IS QUESTIONING THE BOUNDARIES BETWEEN ART AS A SET OF FINITE ACTS WITH SPECIFIC INFORMATION AND THE STEADY INTAKE OF INFORMATION IN AN ART ENVIRONMENT. CAN THE LAST AS AN ART EXPERIENCE, A SYSTEM IN CONSTANT OPERATION, BE ACCEPTED AS ART? HE SEEMS TO THINK IT CAN.

P8
@
@NEWS
@
@FIVE TELETYPE MACHINES RECEIVE NEWS ON WIRE SERVICES SIMULTANEOUSLY WITH THE RECEPTION OF THIS NEWS BY OTHER CLIENTS. THE PRINTOUT ACCUMULATES.

P9
@A.I.R.
@ (ARTIST IN RESIDENCE)
@
@THIS PIECE CONSISTS OF TELEVISION RECORDINGS BY THE ARTIST, DISPLAYED THROUGH EIGHTEEN TV MONITORS.

T9
@TECHNICALLY, THE PIECE IS PLAYED OUT THROUGH FIVE VIDEOTAPE RECORDERS. TWO RECORDERS ARE FIXED IN THEIR CONNECTIONS TO THE TV SETS, EACH DRIVING THREE TV SETS. THE OTHER THREE RECORDERS PASS THEIR OUTPUT SIGNALS TO A SWITCHING BOX OF THE ARTIST'S CONSTRUCTION, WHICH AUTOMATICALLY REARRANGES THEIR SIGNALS AMONG TV SETS EVERY SO OFTEN, IN GROUPS OF FOUR.

*D2

B9
@A.I.R. *P9: LEVINE'S ARTIST IN RESIDENCE PIECE IS ABOUT THE FACT THAT ARTISTS DON'T HAVE TO MAKE ART *IFX ANYMORE, SINCE BEING ART IS JUST A MATTER OF CABLES, TV TAPES, AND STAYING ALIVE. IN OTHER WORDS THE "ART" IS IN THE GESTURE AS IT STANDS IN OPPOSITION TO ALL ATTEMPTS TO "MAKE" OR "PROCESS" ART MATERIALS INTO A READABLE FORM.

A9
@THE ARTIST WRITES:
@
@"THE RESIDUAL MAY TAKE THE FORM OF NEWS, PAINT, TELEVISION TAPES OR OTHER SO CALLED MEDIA. IN MANY CASES AN OBJECT IS OF MUCH LESS VALUE THAN THE SOFTWARE CONCERNING THE OBJECT. THE OBJECT IS THE END OF A SYSTEM. THE SOFTWARE IS AN OPEN CONTINUING SYSTEM. THE EXPERIENCE OF SEEING SOMETHING FIRST HAND IS NO LONGER OF ANY VALUE IN A SOFTWARE CONTROLLED SOCIETY. AS ANYTHING SEEN THROUGH THE MEDIA CARRIES JUST AS MUCH ENERGY AS FIRST HAND EXPERIENCE. WE DO NOT QUESTION WHETHER THE THINGS THAT HAPPEN ON RADIO OR TELEVISION HAVE ACTUALLY OCCURED. THE FACT THAT WE CAN CONFRONT THEM MENTALLY THROUGH ELECTRONICS IS SUFFICIENT FOR US TO KNOW THAT THEY EXIST... IN THE SAME WAY, MOST OF THE ART THAT IS PRODUCED TODAY ENDS UP AS INFORMATION ABOUT ART."
@
@THE ARTIST BELIEVES THIS BRINGS THE ART PROCESS DIRECTLY TO THE PUBLIC ENVIRONMENT AND THEREBY MAKES A CLOSER CONNECTION BETWEEN ART AND GENERAL CULTURE.

ECTIC TRIANGULATION

LECTIC TRIANGULATION IS THE ARTIST'S PHILOSOPHY OF CONCEPTUAL
ELOPMENT AND ELABORATION.

MIND CONSIDERS TWO THINGS AT ONCE. BY AND BY A THIRD CONCEPT
DEVELOP. IF THE TWO THINGS FIRST CONSIDERED ARE THOUGHT OF AS
OF A LINE, THE THIRD CONCEPT MAKES ALL THREE THE CORNERS OF A
NGLE. WE MAY THEN VISUALIZE THE DEVELOPMENT OF THOUGHT AS THE
BORATION OF SUCH TRIANGULAR STRUCTURES.

P11
MATRIX OF KNOWLEDGE & TRIGONAL BALLET
@
@THE ARTIST'S PHILOSOPHY OF DIALECTIC TRIANGULATION *P10 IS HERE ENACTED ON A DYNAMIC COMPUTER DISPLAY *DXX, THE IDIIOM *DXX. SEQUENCES OF IDEAS POP INTO VIEW INTERACTIVELY IN SUCCESSIVELY LARGER TISSUES OF IDEAS.

T11
@THE PIECE IS ~~PROGRAMMED IN A 2-DIMENSIONAL DATA STRUCTURE~~ COMPILED FROM A DATA STRUCTURE COMPOSED OF TRIANGLES. DIFFERENT LINES ARE MADE TO COME AND GO IN THE DIFFERENT "SCRIPTS" OF THE PROGRAM.

P12
THE BOOLEAN IMAGE
@
@"THE BOOLEAN IMAGE" IS THE ARTIST'S GENERAL NOTION OF THE
SETS OF DECISION CUES SURROUNDING US.

#6 17

P13
THE CONCEPTUAL TYPEWRITER
@
@"THE CONCEPTUAL TYPEWRITER" IS A SET OF DECISION CUES
(A BOOLEAN IMAGE *P12) BY WHICH THE VISITOR MAY SEE,
AND MODIFY, CERTAIN CONCEPTS ON THE DISPLAY SCREEN.
PUSHING BUTTONS THE VISITOR MAY SUMMON, AND BY THE LIGHT-PEN
ALTER, THE ARTIST'S VISUALIZATION OF THESE CONCEPTS.

T13
@EACH "CONCEPT" IS A PICTURE OR ANIMATION STORED IN THE IDIOM'S #33
COMPUTER MEMORY. PRESSING A BUTTON CAUSES THE CORRESPONDING PICTURE,
OR ANIMATED SEQUENCE OF FRAMES, TO BE DRAWN ON THE DISPLAY SCREEN
BY THE COMPUTER. TOUCHING THE INDIVIDUAL PICTURES CAUSES IN MOST
CASES A CHANGE IN THE PICTURE OR ANIMATION.

P14
@VISION SUVSTITUION SYSTEM
@
@THIS IS A SYSTEM INTENDED TO HELP THE BLIND "SEE" OBJECTS AROUND THEM, THROUGH PERCEPTION OF PICTURES RECIEVED BY TV CAMERAS AND FELT ON THE BACK AS VIBRATING PATTERNS.

B14
@
@THE VISION SUBSTITUTION SYSTEM *P12 IS AN ESTHETIC INVERSION. IT REINFORCES A TRUTH, NAMELY THAT OUR BODIES ARE TO THE OUTSIDE WORLD WHAT PICTURE CANVASES ARE TO THE ARTIST'S BRAIN.

T14
@TECHNICALLY, WE THINK OF THIS AS A VIBRATING X-Y BACK SCRATCHER ARRAY DISPLAYING A PICTURE CONVERTED FROM THE TV CAMERA. THE PICTURE, WHICH IS ESSENTIALLY A TIMED PATTERN OF VARYING VOLTAGES CORRESPONDING TO BRIGHTNESS, IS ANALYZED AND CONVERTED TO VIBRATIONS ACCORDING TO THE BRIGHTNESS (VOLTAGES) OF A GIVEN SPOT IN THE PICTURE (TIME IN THE TV SIGNAL).

١ ٣٦

P15
@THE CONVERSATIONALIST
@
@IN THIS PIECE, ONE PARTICIPANT AT A TIME ENTERS THE CONVERSATION ROOM. A RECORDED VOICE ASKS HIM TO TELL A STORY, USING ONE OR MORE SPECIFIC WORDS, PREFERABLY TRUE; THE STORY, HE TELLS IS RECORDED. WHEN HE HAS FINISHED HIS STORY, HE HEARS HIS OWN REPEATED AND SOME OTHER STORIES FROM OTHER PARTICIPANTS PRECEDING HIM.

B15
@ANTIN'S CONVERSATIONALIST *P15 DEMANDS PATIENCE AND A CERTAIN HUMILITY FROM EACH PARTICIPANT. USUALLY THE RESPONSES NEEDED FOR ANY ART EXPERIENCE ARE PREPROGRAMMED, A MATTER OF ART HISTORY COURSES AND READING THE PRESCRIBED MAGAZINES. THAT'S NOT TRUE HERE; ONE'S OWN STORY CONTAINS THE TRAINING NEEDED TO PERCEIVE OTHER STORIES. THE ART CONDITION BECOMES A MATTER OF PROVOKING SELF-REFLECTION.

A15
@
@THE ARTIST THINKS OF THIS INTERACTION AS AKIN TO CRYSTAL SEEDING, PRODUCING A KIND OF STOCHASTIC POEM.

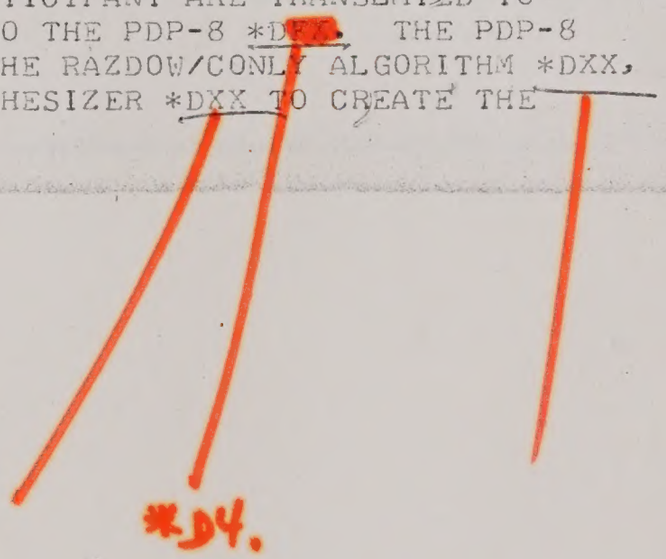
P16
@
@INTERACTIVE PAPER SYSTEMS
@
@USING 3M REPRODUCTION EQUIPMENT, INCLUDING A THERMOFAX AND "COLOR-IN-COLOR" MACHINE, THE ARTIST PROPOSES VARIOUS PROCESSES OF INFORMATION TRANSFER AND TRANSACTION.

B16
@INTERACTIVE PAPER SYSTEMS *P16: SONIA SHERIDAN'S *A14 IDEA OF RAPID REPRODUCTION GRAPHICS PUTS ART ON A REAL-TIME BASIS, A MAKING METHOD WHERE PROCESS IS AS NORMAL AS WRITING A LETTER. THE "FRAME" OF EACH ART WORK IS A SIX-CENT STAMP. ON A POST CARD. AGAIN, THIS REMOVES DIALOGUE FROM THE GALLERY AND PLACES IT IN PEOPLES LIVES.

AC16
@
@THE ARTIST SAYS:
@"THE CAPACITY OF THE NEW GRAPHIC MACHINES FOR INSTANT REPRODUCTION HAS FAR MORE FAR-REACHING IMPLICATIONS FOR THE VISUAL WORLD. THE ARTIST, WHO ONCE SPENT HOURS RENDERING AN ORANGE, CAN PHOTOGRAPH THE ORANGE WHOLE, CUT UP INTO ANY VARIETY OF FORMS, OR SQUEEZED INTO JUCE, AND CAN REPHOTOGRAPH IT WITHIN MINUTES. IN AN HOUR'S TIME HE CAN PRODUCE 120 VARIATIONS; IN EIGHT HOURS HE CAN HAVE ALMOST 1000 DIFFERENT VERSIONS OF THE ORANGE. IT IS OBVIOUS THAT THIS WORK PROCESS BECOMES ANOTHER KIND OF TIME FOR THE ARTIST AS THE DISTANCE FROM CONCEPTION TO CONCEPTION IS REDUCED TO MINUTES AND OBJECTS CHANGE AS RAPIDLY AS THINKING ALLOWS.

P17
ARP-COMPUTER PIECE
@
@THIS PIECE CONSISTS OF MUSICAL EVENTS IN PART GUIDED BY THE PARTICIPANTS.
@THE MUSIC IS CREATED BY A TONUS ARP MUSIC SYNTHSIZER *DFX SINGING IN FOUR VOICES, UNDER CONTROL OF THE PDP-8 COMPUTER *DFX. FOUR PARTICIPANTS MAY EACH GUIDE THE CHANGES OF AN INDIVIDUAL VOICE, THROUGH MOTION OF THEIR HANDS.
@THE HEART OF THE PROGRAM IS THE PROCEDURE OF RAZDOW AND CONLY FOR COMPOSING BY ROTE. THE PDP-8 FOLLOWS THIS PROCEDURE ~~OR ALGORITHM *DXX~~ TAKING INTO ACCOUNT THE MOVEMENSOF THE PARTICIPANTS, AND VARYING THE MELODY ACCORDINGLY.

T17
@THE CONTROL MOVEMENTS OF EACH PARTICIPANT ARE TRANSLATED TO AN ELECTRICAL SIGNAL WHICH GOES TO THE PDP-8 *DFX. THE PDP-8 COMPOSES THE MUSIC ACCORDING TO THE RAZDOW/CONLY ALGORITHM *DXX, AND SENDS OUT SIGNALS TO THE SYNTHESIZER *DXX TO CREATE THE PERFORMANCE.



P18
FLOOR SHOW
@
@THIS PIECE (SHOWN ONLY IN WASHINGTON, D.C.) SIMULATES THE INSTINCTIVE BEHAVIOR OF A SCHOOL OF FISH. THE PIECE IS CONTROLLED BY THE SHOW'S PB *DFX.
@
@EIGHT SPOTS OF LIGHT ON THE FLOOR REPRESENT EIGHT FISH. FOUR BEHAVE "INSTINCTIVELY," UNDER CONTROL OF THE COMPUTER, WHICH IS PROGRAMMED TO SIMULATE THE ARTISTS' INTERPRETATION OF FISH INSTINCT.
@
@THE OTHER FOUR SPOTS OF LIGHT ARE CONTROLLED PARTLY BY MUSEUM VISITORS, BUT WITH THESE ACTIONS MADE FISHY BY THE COMPUTERS INSTINCT PROGRAM.

T18
@THE INDIVIDUAL PARTICIPANTS MANIPULATE CONTROLS CORRESPONDING TO THE INDIVIDUAL "FISH" THEY ARE DRIVING. EACH CONTROL SENDS A SIGNAL BACK TO THE COMPUTER, WHICH IS THEN RELATED TO THE COMPUTER PROGRAM *DXX. THE PROGRAM THEN SENDS SIGNALS BACK TO THE LIGHTS GOVERNING THE MOVEMENT OF THE "FISH."

B19

@SOLAR AUDIO WINDOW TRANSMISSION *P19: BY MEANS OF VICTORIA'S PIECE THE WINDOW PANES IN THE FRONT OF THE MUSEUM ACT AS SO MANY PAINTINGS. INSTEAD OF THE PAINTBRUSH MARKS, THE SEARCH IS FOR AUDIBLE RADIO SIGNALS. ONE IS CONSTRAINED TO SEEK INFORMATION FROM A SERIES OF BLANK PANES OF GLASS. HERE THE DIALECTIC IS IN BEING CONFRONTED WITH ART IN STANDARD FORMAT (RECTANGULAR, FLAT) WHICH SEEMS TO SIGNIFY NOTHING.

P20
@PAINTING FOR KUBLER
@
@THIS IS A PHOTOGRAPH OF A PAINTING WHICH HAS
BEEN LOST.

P21
ART CREMATION PIECE
@
@THE ASHES OF THIS PIECE CONSIST OF BALDESSARI'S COLLECTED PAINTINGS CREMATED BY A MORTUARY, EMPLACED IN A WALL OR OTHER HARDENED RECEPTACLE BEHIND A COMMEMORATIVE PLAQUE.

B21
@AS LEVI-STRAUSS *B3 MAINTAINS, ALL ART IS CONSTRUCTED FROM PASSE' MYTHS. RECENTLY THE MYTH OF THE ART OBJECT HAS BEEN EXCHANGED FOR THE MYTH OF THE ANTI-OBJECT OR THE CONCEPTUAL OBJECT. IN THE MOST LITERAL SENSE BALDESSARI HAS BURNED HIS BRIDGES BEHIND HIM *P21, THAT IS AS AN ARTIST WITH A PART. ALL ARTISTS EXIST IN ART HISTORY; THE POINT OF DESTROYING THAT HISTORY AS A WORK OF ART IS THE ESSENCE OF PARADOX.

A21
THE ARTIST SAYS:
@I CONSIDER ALL THESE PAINTINGS A BODY OF WORK IN THE REAL SENSE OF THE WORD. WILL I SAVE MY LIFE BY LOSING IT? WILL A PHOENIX ARISE FROM THE ASHES? WILL THE PAINTINGS, HAVING BECOME DUST, BECOME ART MATERIALS AGAIN? I DON'T KNOW, BUT I FEEL BETTER.

B22
@
@THIS IS A "DUMB" WORK OF ART SINCE ALL ART IS INESCAPABLY SELF-PORTRAITURE.

P22
@
@DOCUMENTATION OF SELECTED MENTAL AND PHYSICAL CHARACTERSTICS OF DONALD BURGY
@
@THIS CONSISTS OF VARIOUS DOCUMENTS AND PICTURES RESULTING FROM VARIOUS MENTAL AND PHYSICAL EXAMINATIONS OF THE ARTIST.

P23
@LIE DETECTOR WORK
@
@THIS PIECE CONSISTS OF THE RESULTS OF AN INTERROGATION
OF DOUGLAS HEUBLER BY DONALD BURGY, AS
RECORDED ON A POLYGRAPH BY JAMES TIERNEY OF THE
DAN SULLIVAN AGENCY, BOSTON, MARCH 20, 1969.

P24
ORDER IDEA
@
@ORDER IDEA IS A SYSTEMATIC DESCRIPTION OF THE UNIVERSE.
THE UNIVERSE IS DESCRIBED IN TERMS OF ORDERS OF
ELEMENTS, ARRANGED INTO PERIODIC TABLES,
WHICH HAVE SIGNIFICANT EVOLUTIONARY AND STRUCTURAL
RELATIONS. IT IS A DESCRIPTION, NOT AN EXPLANATION.

B24
@ORDER-IDEA *P24: ALL ART *D2 IS A MATTER OF CONTEXTUAL LEVELS-- NOT
WHERE THE ARTIST IS SITUATED IN RELATION TO HIS WORK BUT RATHER
WHERE HE IS NOT SITUATED VIS-A-VIS OTHER ART. THUS THE BIGGEST ART
OBJECT (I.E. BURGY'S UNIVERSE) IS A VERY SMALL ART IDEA, BUT THEN
AGAIN THAT MUCH LARGER BECAUSE THE ARTIST IS MAKING YOU REALIZE HOW
SMALL IT IS.

A24
@THE ARTISTS ELUCIDATE THEIR IDEA AS A
WAY OF DESCRIBING MATTER AND ENERGY.
EACH SEPERATE ORDER IS A ROW IN THEIR SYSTEM,
AND ENERGY FLOW IS SEEN TO "CASCADE" FROM AN
UNKNOWN THERMODYNAMIC SINK.
@
@THE ARTISTS SAY THAT ORDER IDEA REPRESENTS A
CROSS-SECTION OF A MODEL OF THE UNIVERSE INTERSECTING
PERPENDICULAR TO ITS TIME-LINE AND DESCRIBING ONLY
SELECTED EVENTS WITHIN ONE STATE OF MATTER AT THE MOMENT
THE EVENTS FLOW THROUGH THIS CROSS-SECTIONAL
PLANE.

P25
TIME-INFORMATION IDEA #2
@
@THIS PIECE CONSISTS OF A SET OF DIRECTIVES TO A PARTICIPANT. THE PARTICIPANT IS ASKED TO EXECUTE A COMPLEX SELECTION AND ABSTRACTION PROCESS, MAILING THE FINAL RESULT TO THE ARTIST. HIS EVENTUAL FURTHER ACT OF ABSTRACTION COMPLETES THE PIECE.

P26
LEVEL OF HEAT
@
@THIS PIECE DEMARCATES CERTAIN PLACES IN THE MUSEUM AS "THERMAL EXPERIENCE ZONES." BESIDES DEMARCATING THEM FOR THE VIEWER, SOME INDIVIDUALS WILL BE ASKED TO SERVE AS SUBJECTS FOR HEAT TESTS.

B26
@LEVEL OF HEAT *P26: ART IS ALSO A MATTER OF DISCERNING DIFFERENCES, IN THIS CASE DIFFERENCES BETWEEN THE UNPERCEIVED OR TAKEN FOR GRANTED AND THAT WHICH IS THRUST INTO OUR ATTENTION AS ART.

P27
LOCATION PIECE #13
@
@THIS PIECE CONSISTS OF THE ARTIST'S COVERAGE FOR
THE HAVERHILL PARTICIPATION IN THE WASHINGTON, D.C.
PEACE MARCH OF NOVEMBER 15, 1969.

P28
VARIABLE PIECE #4
@
@THIS PIECE CONSISTS OF EXCHANGING A SECRET, WRITTEN ON PAPER, FOR A PHOTOCOPY OF ANOTHER PERSON'S SECRET.

A28
@THE ARTIST THINKS OF THIS PIECE AS THE TRANSPOSITION OF "INFORMATION" FROM ONE LOCATION TO ANOTHER, SPECIFICALLY FROM THE HEAD OF ONE INDIVIDUAL (IN WHICH THE SECRET IS NORMALLY LOCATED) TO THAT OF ANOTHER.

P29
VARIABLE PIECE #5
@
@THIS PIECE CONSISTS OF A MYTH FABRICATED AND
PROMULGATED BY TEN STUDENTS AT NOVA SCOTIA COLLEGE
OF ART AND DESIGN, LAUNCHED IN THE FALL OF 1969.
THE FORM OF THE PIECE CONSISTS OF ALL DOCUMENTS RELATING
TO ITS EXISTENCE AS OF THE FOLLOWING APRIL FOOL'S DAY.

B29
@VARIABLE PIECE #5 *P29: IN MICRO-FORM HUEBLER HAS RECAPITULATED
THE MYTHIC STRUCTURE OF ART. SINCE ART IS BELIEVED, ENDURES AS A
SERIES OF OBJECTS IN A BLOCK OF TIME CALLED ART HISTORY, AND FINALLY
EVAPORATES WHEN IT IS PERCEIVED THAT IT IS ONLY IDEA, THE ARTIST
HAS CONDENSED THE LIFE-SPAN OF ONE MYTH INTO THE SAME KIND OF ART
OBJECT. THUS ART OBJECTS : ART HISTORY : MYTHS : MYTHIC HISTORY.

A29
THE ARTIST SAYS THAT ALTHOUGH THE MYTH POSSESSES THE
CAPACITY TO EXPAND TO INFINITE POINTS IN TIME AND
SPACE, FOR THE PURPOSES OF THIS PIECE ITS DESTINY
WAS SET TO BE TERMINATED ON APRIL 1, 1970, WHEN
ALL DOCUMENTS RELATING TO ITS EXISTENCE JOIN TO
CONSTITUTE THE FORM OF HE PIECE.

P30
VARIABLE PIECE #15
@
@THIS PIECE CONSISTS OF SIX DIFFERENT BETTING SYSTEMS
AND THEIR COMPARATIVE SUCCESS, AS TESTED AGAINST
THE RESULTS OF 84 NIGHTS OF RACING DURING THE SPRING,
1970 MEETING AT ROCKINGHAM PARK, N.H.

P31
THE SEVENTH INVESTIGATION

@
@THIS PIECE CONSISTS OF A SERIES OF CONCEPTUAL DIRECTIVES, MYSTERIOUS AND "AMBIGUOUS", TO APPEAR ON THE COVER OF AN ART MAGAZINE, AN ADVERTISEMENT IN A LIBERAL MAGAZINE AND A FINANCIAL NEWSPAPER, A PLAYBILL FOR A PLAY, AND A BILLBOARD IN CHINATOWN. (CHINESE TRANSLATION AND GRAPHICS BY H. KWAN LAU.)

A31
@THE ARTIST TELLS US:
@"WHILE CERTAINLY SOME OF THE ELEMENTS I USE IN MY INVESTIGATIONS ARE MORE IMPORTANT THAN OTHERS, IT IS NOT POSSIBLE TO CONSTRUCT A MENTAL IMAGE OR 'ICON' FROM THE ELEMENTS USED-- AS YOU COULD IN MY WORK OF A COUPLE YEARS AGO. THE ELEMENTS I USE IN MY PROPOSITIONS CONSIST OF INFORMATION. THE GROUPS OF INFORMATION TYPES EXIST OFTEN AS 'SETS' WITH THESE SETS COUPLING OUT IN SUCH A MANNER THAT AN IONIC GRASP IS VERY DIFFICULT, IF NOT IMPOSSIBLE.
YET THE STRUCTURE OF THIS SET COUPLING IS NOT THE 'ART'. THE ART CONSISTS OF MY ACTION OF PLACING THIS ACTIVITY (INVESTIGATION) IN AN ART CONTEXT (I.E. ART IS AS IDEA AS IDEA).
@"THE SPECIFIC QUALITY OF THE ITEMS USED IN A FORM OF PRESENTATION AND IN A MUSEUM PRESENTATION INSTALLATION ARE OF A TEMPORAL NATURE DIRECTLY RELATED TO TASTE.
IN OTHER WORDS IT IS NECESSARY FOR ME TO CHOOSE A PARTICULAR WAY AT THIS TIME WHICH IS NEITHER 'IMPORTANT' IN ITS OWN RIGHT, NOR DELIBERATELY 'UNIMPORTANT' IN AN ARTY MANNER. THIS PROBLEM EXISTS BECAUSE OF THE STILL PREVALENT BELIEF THAT THERE IS A CONCEPTUAL CONNECTION BETWEEN ART AND ESTHETICS-- THUS IT BECOMES ASSUMED THAT THERE IS ARTISTIC RELEVANCE TO MY CHOICES BASED ON TASTE. FIFTY YEARS FROM NOW IF MY IDEA OF ART IS EXISTENT IT WILL BE SO ONLY THROUGH THE ACTIVITIES OF LIVING ARTISTS, AND THE TASTE I SHOWED IN MY CHOICES OF THE INSTALLATION FOR THIS SHOW WILL BE DATED AND IRRELEVANT.

B31
@THE SEVENTH INVESTIGATION *P31: KOSUTH HAS PRODUCED INFORMATION WHICH HAS ATTAINED THE STATUS OF ART BY BEING AT WHAT ROLAND BARTHES HAS LABELED "DEGREE ZERO"-- THAT IS, IT IS A FORM OF "PARA-ART" WHICH DEFINES ITSELF AS ART BY DEFINING ART SEMANTICALLY. ITS SEMANTICS IN THIS CASE ARE FAR FROM OVERT, RATHER THEY ARE THE CONTEXT OF A NONDESCRIPT BLOCK OF PROSE; ANY PROSE EQUALLY NONDESCRIPT WOULD DO. KOSUTH IS DEMONSTRATING THAT THE TERMS OF ART ARE POSITIONAL, NOT TOPICAL.

P32
@SYSTEMS BURN-OFF X RESIDUAL SOFTWARE, 1969
@
@THE 31 PHOTOGRAPHS ON EXHIBITION WERE ORIGINALLY TAKEN BY THE ARTIST IN MARCH OF 1969 DURING AN EXCURSION BY NEW YORK CRITICS AND PRESS TO VIEW THE OPENING OF THE CORNELL UNIVERSITY "EARTH WORKS" EXHIBITION IN ITHACA, NEW YORK.
@IN APRIL, 1969, MR. LEVINE EXHIBITED 31,000 PHOTOGRAPHS CONSISTING OF 31 SEPARATE IMAGES, 1,000 COPIES EACH, AT THE PHYLLIS KIND GALLERY, CHICAGO. MOST WERE RANDOMLY DISTRIBUTED ON THE FLOOR AND COVERED WITH JELLO; SOME WERE STUCK TO THE WALL WITH CHEWING GUM. THE PHOTOGRAPHS WERE AVAILABLE FOR PURCHASE AT $1 EACH.

B32
@
@SYSTEMS BURNOFF RESIDUAL SOFTWARE *P32 TELLS US THAT ART ULTIMATELY BECOMES INFORMATION ABOUT THE INFORMATION INCORPORATED INTO ART. IN THE MOST ELEGANT AND OBLIQUE FASHION LEVINE'S WORK DEFINES OR "FRAMES" THE SYSTEM BY WHICH OTHER ARTISTS MAKE ART. HERE THE DIALECTIC IS ONE OF "DEMYTHIFICATION": THUS SYSTEMS BURNOFF IS ABOUT EARTH ART, PROCESS ART, ABSTRACT EXPRESSIONISM, COMPUTER ART, AND POP ART-- BY REVEALING THE PROCESS BY WHICH THESE MOVEMENTS ARE CODIFIED BY ART HISTORY.

P33
WORK, A HAPPENING
@
@THIS PIECE (NOT EXECUTED) WOULD CONSIST OF THE SUCCESSIVE
PAINTING AND REPAINTING OF A BASEMENT HALLWAY BY
PROFESSIONAL CONTRACTORS ON NINE OCCASIONS.
THE ACTIVITY OF PAINTING TO BE RECORDED ON VIDEOTAPE
(ALONG WITH DISCUSSIONS OR MONOLOGUES BY PAINTERS)
AND SHOWN IN VARIOUS TYPES OF THEATERS, AND ADVERTISED.

P34
AN ACCUMULATION OF INFORMATION TAKEN FROM HERE TO
THERE
@
@1. THE ARTIST MAY CONSTRUCT THE PIECE
@2. THE PIECE MAY BE FABRICATED
@3. THE PIECE NOT BE BUILT
@
@(THE ABOVE IS THE PIECE ITSELF.)

A34
@
@WITH RESPECT TO THE DIFFERENT POTENTIAL
CONDITIONS OF EXECUTION, THE ARTIST SAYS: "EACH BEING
EQUAL AND CONSISTENT WITH THE INTENT OF THE ARTIST,
THE DICISION AS TO CONDITION RESTS WITH THE RECEIVER
UPON THE OCCASION OF RECEIVERSHIP."

P35
LETTER
@
@A LETTER ACCOMPANYING A PROPOSAL FOR A PIECE.

P36
@ROOM SITUATION (PROXIMITY)
@
@THIS PIECE CONSISTS OF MR. ACCONCI, OR A SUBSTITUTE, INTRUDING ON THE PERSONAL SPACE OF VISITORS TO THE SHOW. MR. ACCONCI WILL STAND BESIDE AN INDIVIDUAL UNTIL HE MOVES AWAY.

B36
@
@ACCONCI'S PROXIMITY PIECE *P36 FUNCTIONS UNLIKE ANY PREVIOUS ART. IT EXISTS AS AN IMPENDING EVENT, SOMETHING THAT MAY HAPPEN TO ONE, BUT PROBABLY WILL NOT. NOTHING CONVENTIONAL INFORMS THE VIEWER THAT AN ART EXPERIENCE IS ABOUT TO HAPPEN-- AS WITH VIRTUALLY ALL OBJECTS IN A MUSEUM. THE ART OBJECT HERE IS ONLY A FLEETING UNCOMFORTABLE INTIMATION FOR SOME PEOPLE.

D1
@
@SOFTWARE
@
@THIS WORD HAS A GROWING RANGE OF MEANINGS WITH THE COMMON MEANING OF "THAT WHICH IS NOT HARDWARE".
@IN COMPUTERS *D3, SOFTWARE CONSISTS OF THE PROGRAMS *D34 THAT MAKE THE COMPUTERS WORK.
@IN THE CONTEXT OF THE PRESENT ART SHOW, "SOFTWARE" MEANS THE TOTAL INFORMATIONAL FLUX SURROUNDING BOTH CONCRETE AND TRANSACTIONAL EXISTENCE.

```
D2
@
@ART
@
@THE FOLLOWING DEFINITIONS OF "ART" ARE FROM WEBSTER'S
 SEVENTH NEW COLLEGIATE DICTIONARY *W7.
@
@4A: THE CONSCIOUS USE OF SKILL, TASTE, AND CREATIVE
 IMAGINATION IN THE PRODUCTION OF AESTHETIC OBJECTS;
 ALSO: WORKS SO PRODUCED.
@B: THE CRAFT OF THE ARTIST.
@C (1): FINE ARTS (2): ONE OF THE FINE ARTS (3): A
 GRAPHIC ART.
```

D3
@
@COMPUTER
@
@A COMPUTER-- WE SPEAK HERE ONLY OF DIGITAL COMPUTERS, THE IMPORTANT KIND-- IS IN REALITY AN ALL-PURPOSE MACHINE, COMBING THE FASCINATIONS OF CROSSWORD PUZZLES, ELECTRIC TRAINS, AND MAGIC.
@A COMPUTER HAS NO INHERENT PURPOSE OR FUNCTION; IT FOLLOWS DIRECTIONS CONTAINED IN A CHANGEABLE STORED PROGRAM *D34. BECAUSE ITS PROGRAMS MAY BE INTERTWINED AND PERPLECTED TO A HIGH DEGREE, THE COMPUTER CAN BE TRANSMUTED TO A DELICATELY AND DEXTROUSLY RESPONDING ENTITY. BUT THE PROGRAMMED COMPUTER SYSTEM USUALLY TAKES ON ASPECTS OF THE PERSONALITY OF THE PERSON WHO DESIGNED IT. AND THIS IS BOTH THE PROBLEM AND THE HOPE.

D4
@
@PDP-8
@
@THE PDP-8 IS A POPULAR AND WELL-KNOWN COMPUTER *D3, OFTEN CONSIDERED MORE OF A PET THAN A MACHINE.
@IT IS A "MINI-COMPUTER" *D21, HAVING A SHORT WORD LENGTH (12 BITS *D24) AND USUALLY A SMALL MEMORY *D14 (4096 OR 8192 WORDS *D16).
@THE SETUP AT THE "SOFTWARE" SHOW IS A TIME-SHARING *D38 PDP-8 *D4 WHICH HANDLES A NUMBER OF DIFFERENT TASKS SIMULTANEOUSLY, INCLUDING PROGRAMS *D34 ASSOCIATED WITH LABYRINTH *P1, VISITORS' PROFILE *P7, ~~ANP-COMPUTER PIECE~~ COMPOSER *P17, AND FLOOR SHOW *P18.
@THE PROGRAMS FOR THESE DIFFERENT PIECES ARE KEPT ON A DISK MEMORY, AND MOVED INTO THE COMPUTER'S CORE MEMORY WHEN NEEDED FOR PROCESSING. THIS PDP-8 IS SET UP TO SERVICE THE DIFFERENT ACTIVITIES SIMULTANEOUSLY BY ALTERNATING ITS ATTENTION AMONG THEM.

Cornell EK

D5 OK

@

@SELFLESS

@

@CF. "OMNIPRESENT" *D10

@

@

@AMERICAN MOTORS CORPORATION

@

@ONE OF THE FOUR LARGEST AUTOMOBILE MANUFACTURERS
IN THE UNITED STATES; BUILDERS OF THE AMBASSADOR,
REBEL, RAMBLER, JAVELIN, AMX, HORNET, AND GREMLIN.

```
D6
@
@PRESTIDIGITATION
@
@MAGIC, ESPECIALLY THAT ACCOMPLISHED BY RAPIDLY MOVING DIGITS.
@
@
@DIGITAL EQUIPMENT CORPORATION
@     MAYNARD, MASS.
@
@LARGEST MAKER OF SMALL COMPUTERS
 AND A SMALL MAKER OF LARGE COMPUTERS;
 DONOR TO "SOFTWARE" SHOW OF PDP-8
 *D4 COMPUTER *D3, HERE OPERATING
 UNDER A TIME-SHARING *D8 SYSTEM *D29.
```

D7
@
@HYPERTEXT
@
@FORM OF WRITING WHICH BRANCHES OR PERFORMS UNDER
USER CONTROL; VARIOUSLY CONNECTED PARTS MAY BE AVAILABLE WITHOUT
DIFFICULTY. YOU ARE NOW IN ONE. HYPERTEXTS ARE IMPRACTICAL
WITHOUT COMPUTERS. SEE "HYPER-" *D36.

```
D8
@
@LABYRINTH
@
@MAZE WITH BULL IN THE MIDDLE.
@
@
@TIME-SHARING
@
'@A SYSTEM WHEREBY A COMPUTER SERVES MORE THAN ONE
 USER AT THE SAME TIME.  A TIME-SHARING PROGRAM IS
 CONTROLLING THIS SHOW'S PDP-8 *D4.
```

```
D9
@
@DISPLAY
@
@TERMINAL *D26 WHICH PRODUCES TEXT OR PICTURES FOR
 A USER.  THESE INCLUDE KEYSCOPES *D10 SUCH
 AS THE ONE YOU ARE NOW USING, AND DYNAMIC DISPLAYS *D27.
@
@
@NON-ART
@
@THAT WHICH IS NOT MADE ACCORDING TO ART'S LOGIC
 STRUCTURE.
@
@
@I-O
@
@INPUT *D35 OR OUTPUT *D28, USUALLY TO OR FROM COMPUTERS *D3.
```

```
D10
@
@OMNIPRESENT
@
@PRESENT ALL OVER.
@
@
@KEYSCOPE
@
@TERMINAL *D26 LIKE THAT YOU ARE USING, COMBINING
 A DISPLAY *D9 WITH A KEYBOARD LIKE THAT ON A TYPEWRITER.
 THE DISPLAY IS USED FOR OUTPUT *D28 FROM THE COMPUTER,
 THE KEYBOARD *D28 FOR INPUT *D35 TO THE COMPUTER.
```

```
D11
@
@POP ART
@
@ART *D2 MOVEMENT WHICH USURPS ELEMENTS OF POPULAR
 CULTURE, SUCH AS COMIC STRIPS, HAMBURGERS, ETC.
 BY DEFINITION MOST INFORMATION PROCESSING SYSTEMS COULD
 NOT BE USED BY POP ARTISTS.  TELEPHONES AND TELEVISION COULD.
```

D12
@
@ABSTRACT
@
@NOT CONCRETE, OR THE ATTRIBUTE OF AN ART *D2 WORK BY WHICH IT SEEMS TO SIGNIFY MORE INFORMATION *D31 THAN IT REVEALS.
@
@
@INTERFACE
@
@THE CONNECTION BETWEEN TWO MACHINES, SYSTEMS *D29 OR PROGRAMS *D34.

```
D13
@
@HARDWARE
@
@THE CONCRETE OR PHYSICAL ASPECT OR STRUCTURE OF SOMETHING,
 AS DISTINCT FROM "SOFTWARE" *D1.
```

```
D14
@
@MEMORY
@
@A COMPUTER MEMORY IS A PLACE WHERE INFORMATION *D31 IS STORED FOR
 USE IN A COMPUTER *D3.  MEMORIES COME IN MANY SIZES AND SPEEDS:
@
@"CORE" MEMORY IS THE CENTRAL MEMORY OF A COMPUTER, WITH ACCESS
 TIME OF ONE OR TWO MILLIONTHS OF A SECOND; DISK MEMORY STORES
 INFORMATION ON A ROTATING DISK, WITH ACCESS TIME OF A THIRTIETH OF
 A SECOND; TAPE MEMORY STORES INFORMATION ON A TAPE, WITH ACCESS TIME
 OF SECONDS OR MINUTES.
```

D15
@
@COMPUTER ART
@
@ART *D2 WITH COMPUTERS *D3.
@
@
@INTERACTIVE
@
@CROSS-RESPONDING; IN THE DYADIC CASE, BEHAVIOR OF ELEMENT A AFFECTS BEHAVIOR OF ELEMENT B, AND VICE VERSA; ARBITRARILY EXTENSIBLE AS RELATION TO FIELD OF N-TUPLES.

```
D16
@
@WORD
@
@A COMPUTER "WORD" IS THE NUMBER OF BITS *D24 ON WHICH A
 PARTICULAR COMPUTER *D3 *DF19 OPERATES AT A TIME.  THE PDP-8 *D4
 HAS A 12-BIT WORD.
@
@
@EARTH ART
@
@ART *D2 CONSISTING OF WORKS IN EARTH AND OTHER GEOLOGIC
 SUBSTANCES.
```

D17
@
@GERBIL
@
@WEE, TIM'ROUS BEASTIE.
@
@
@INFORMATION THEORY
@
@MATHEMATICAL THEORY WHICH MEASURES INFORMATION *D31
AND THE AMOUNTS OF INFORMATION WHICH CAN PASS THROUGH
SPECIFIC CHANNELS, SUCH AS A TELEPHONE OR THE SPINAL
CORD.
@
@THE THEORY APPLIES TO BOTH ANALOG *D18 AND DIGITAL *D32
INFORMATION, AS WELL AS CONVERSION BETWEEN THEM.

D18
@
@ANALOG
@
@ANY TYPE OF INFORMATION *D31 COMING IN
CHANGEABLE MEASURABLE AMOUNTS, ESP. FLUCTUATING VOLTAGE.

```
D19
@
@ARTIFICIAL INTELLIGENCE
@
@THE STUDY OF INTELLIGENT PROCESSES BY SIMULATING THOUGHT
  WITH COMPUTERS *D3.
```

D20
@
@CYBERNETICS
@
@THE SCIENCE OF CONTROL LINKAGES, EXPOUNDED BY THE LATE NORBERT WIENER. PARTLY BECAUSE WIENER WAS HARD TO READ, IT CAME TO BE CONFUSED WITH COMPUTER *D3 SCIENCE, ANOTHER OF HIS INTERESTS. SEE "CYBER-" *D36.

```
D21
@                                                                    )
@TRANSDUCER
@
@ANY DEVICE WHICH TURNS SIGNALS INTO MOTION OR VICE VERSA (SUCH
 AS A MICROPHONE).                                                   )
@
@
@PARAPHERNALIA
@
@FREQUENTLY-MISSPELLED WORD MEANING "ACCESSORIES".
@
@                                                                        )
@MINI-COMPUTER
@
@SMALL COMPUTER *D3; USUALLY ONE HAVING A WORD LENGTH OF
 SIXTEEN BITS *D24 OR LESS.                                          )
```

```
D22
@
@CONCEPTUAL ART
@
@ART *D2 CONSUMMATED IN THE PRESENTATION OF A CONCEPT.
@
@
@AUDIO
@
@SOUND; NOISE; THE SOUND PART OF SOMETHING.
@
@
@TRAC
@
@"TRAC" STANDS FOR "TEXT RECKONING AND COMPILING LANGUAGE" *TRC.
```

D23
@
@CYBERCRUD
@
@PUTTING THINGS OVER ON PEOPLE USING COMPUTERS *D3. A RECENT COINAGE USING "CYBER" *D36.
@
@
@HEURISTIC
@
@PROCEEDING BY TRIAL AND ERROR, AND TRYING TO FIND RULES FOR DOING SO.

D24

@

@BIT

@

@THE AMOUNT OF INFORMATION *D31 REQUIRED TO DISTINGUISH BETWEEN TWO STATES, SUCH AS HEADS/TAILS, MALE/FEMALE, ETC. WE MAY THINK OF IT AS ONE FINGER (UP OR DOWN), ONE LIGHT (ON OR OFF), ETC. ALL DIGITAL *D32 INFORMATION CAN BE MEASURED IN BITS.

D25
@
@LINEPRINTER
@
@PRINTING MACHINE ATTACHED TO A COMPUTER *D3 WHICH PRINTS A LINE AT
A TIME AT GREAT SPEED.

```
D26
@
@MONITOR
@
@TV SET CONNECTED DIRECTLY TO A NEARBY TV CAMERA RECORDING
 SYSTEM.
@
@
@TERMINAL
@
@IN COMPUTER *D3 TERMS, A TERMINAL IS A DEVICE AT WHICH
 A USER MAY INTERACT *D15 WITH A COMPUTER.
@
@
@OSCILLATOR
@
@DEVICE WHICH VIBRATES WHEN TURNED ON.
```

D27
@
@
@DYNAMIC DISPLAY
@
@A DEVICE SUCH AS THE IDIIOM *D33 WHICH PRESENTS
MOVABLE PICTURES OR TEXTS UNDER COMPUTER *D3 CONTROL.

D28
@
@
@KEYBOARD
@
@A SET OF BUTTONS FOR TYPING
 INFORMATION INTO A COMPUTER *D3 OR OTHER PERIPHERALS *D32.
@
@
@OUTPUT
@
@THE ACT OF SENDING SOMETHING FORTH,
 OR THAT WHICH IS SENT FORTH, USUALLY FROM A
 COMPUTER. CF. EMANATION *D29. SEE ALSO EFFLUVIA *D31.

```
D29
@
@EMANATION
@
@OUTPUT *D28.
@
@
@MYTHIC
@
@PERTAINING TO MYTHS.
@
@
@SYSTEM
@
@COMPLEX WHOLE HAVING A PURPOSE OR CHARACTER.
```

D

~~P~~30
@
@GRAPPLER
@
@ANYTHING OR ONE WHICH GRAPPLES.
@
@
@SYNTHESIZER
@
@DEVICE WHICH MAKES SOMETHING, E.G. AUDIO SYNTHESIZER, DEVICE WHICH MADES SOUND.

D31
@
@EFFLUVIA
@
@DOODIE.
@
@
@INFORMATION
@
@THAT WHICH INFORMATION THEORY *D17 DEALS WITH. USUALLY DEFINED AS SOMETHING TRANSMITTED FROM A SENDER TO A RECEIVER WHICH SELECTS AMONG ALTERNATIVES KNOWN TO THE RECEIVER.
@
@THERE ARE TWO KINDS OF INFORMATION, DIGITAL *D32 AND ANALOG *D18. "DIGITAL" MEANS EXPRESSED IN A VOCABULARY OF DISTINCT UNITS, SUCH AS THE ALPHABET: "ANALOG" MEANS CONTINUOUSLY VARYING, LIKE THE VOLTAGE TO A LOUDSPEAKER. PRINTED MUSICAL NOTES ARE DIGITAL; SOUND ITSELF IS ANALOG.

D32
@
@DIGITAL
@
@A FORM OF INFORMATION *D31 MADE UP OF SYMBOLS, CHARACTERS
OR DISTINCT CHOICES.
@
@
@PROCESS ART
@
@ART *D2 CONSISTING OF PROCESSES.
@
@
@PERIPHERAL
@
@ANY EXTERNAL DEVICE WHICH MAY BE ATTACHED TO A COMPUTER *D3
FOR I-O *D9.

D33

@

@IDIIOM

@

@DYNAMIC DISPLAY MADE BY INFORMATION DISPLAYS, INC., MOUNT KISCO, NEW YORK. IT IS SEEN IN THIS SHOW PRESENTING AGNES DENES' "MATRIX OF KNOWLEDGE AND TRIGONAL BALLET" *P11 AND CARL FERNBACH-FLARSHEIM'S "THE CONCEPTUAL TYPEWRITER" *P13.

@

@

@ABSTRACT EXPRESSIONISM

@

@AMERICAN ART MOVEMENT OF THE LATE FORTIES AND FIFTIES.

D34
@
@FAIL-SQUISH STRATEGY
@
@HEADS I WIN, TAILS YOU LOSE.
@
@
PROGRAM
@
@SERIES OF INSTRUCTIONS FOR A COMPUTER *D3. THESE CAN BE IN "MACHINE LANGUAGE" (WHICH THE MACHINE IS WIRED TO ACCEPT) OR "HIGHER" LANGUAGES (SUCH AS FORTRAN, TRAC *D22, SIMSCRIPT, ETC.).

D35
@
@INTERCOURSE
@
@ACT OF RUNNING BETWEEN; COMMUNICATION.
@
@
@
@INPUT
@
@THE ACT OF PUTTING SOMETHING IN, OR THAT WHICH IS PUT IN,
USUALLY TO A COMPUTER. CF. OUTPUT *D28.

D36
@
@CYBER-
@
@PREFIX FROM A GREEK WORD MEANING "STEERSMAN", USED IN WIENER'S WORD "CYBERNETICS" *D20. TURNS UP IN SHADY NEW WORDS *D23 AND COMPANY NAMES TRYING TO SOUND COMPUTERISH.
@
@
@HYPER-
@
@PREFIX MEANING EXTENDED OR MULTIDIMENSIONAL (MATHEMATICAL SENSE) OR EXCESSIVE (MEDICAL SENSE). HYPERTEXTS *D7 ARE EXTENDED AND MULTIDIMENSIONAL.

D37
@
@LEVI-STRAUSS, CLAUDE
@
@FRENCH ANTHROPOLOGIST AND PHILOSOPHER CONCERNED WITH SYMBOLS, MYTHS AND STRUCTURE IN ALL SOCIETIES.
@
@
@KILOHERTZ
@
@MEASURE OF FREQUENCY: 1000 CYCLES PER SECOND.

JP
@GOOD! YOU MADE IT. NOW RETURN TO WHERE YOU WERE BY TYPING "R."

TRC
@"TRAC" IS A TRADE MARK AND SERVICE MARK OF THE ROCKFORD RESEARCH
FOUNDATION, CAMBRIDGE, MASSACHUSETTS.

W7
0
©COPYRIGHT 1967 BY G. & C. MERRIAM CO.